

IT'S TIME TO PAINT

PRICE
25
CENTS



Here's NEWS about NEW "Dutch Boy" Products!

THE NEW, IMPROVED WONSOVER

Through changes in formula, resulting from months of intensive laboratory and field research, "Dutch Boy" Wonsover—always "tops" in the one-coat, wall paint field—now gives to its users new advantages in service.

It's Better Than Ever Before

In Hiding—Complete one-coat coverage over old paint on walls or woodwork, over wallpaper and water-mixed paints.

In Washability—added endurance under washing and wear. Dirt, finger-marks, smudges and stains can be easily removed with a cloth and mild soap solution—without damage to the paint.

In Ease of Use—No mixing! No muss! No after-odor! No marks from brush or roller! Flows on with a creamy smoothness, dries in a few hours to a flat finish of flawless beauty.

For the best methods of use, see Chapter VIII "Painting Interior Walls and Ceilings." For suggestions on how the modern tints of Wonsover can be used to create charming rooms see the color section in the center of this book.

WONSOVER DEEP TONES

Now it's "colors unlimited" with Wonsover Deep Tones—twelve basic pigments that can be used to create an almost endless variety of ultra-modern wall colors in Wonsover—both deep colors and bright pastels.

All you do is lighten these Deep Tones with the new Wonsover Mixing White

in any proportion that you wish—or intermix two or more of the pigments to create the exact shade you are seeking—you have a wall finish with the new, improved qualities of "Dutch Boy" Wonsover—high in hiding, really washable, easy to use.

Your decorator and your painter will hail these new Deep Tones as the key to a treasure-house of colorful opportunity. You yourself may experience the thrill of artistic creation when you mix your first wall colors. For a simple explanation of how to start and how to apply the principles of color planning to your home, read the chapters "COLOR—Your Magic Paint Brush," starting on page 23.

NO. 11 BRIGHT WHITE HOUSE PAINT

Made from a weather-tested formula, this latest addition to the well-known "Dutch Boy" House Paint line was engineered to give exceptional hiding and to produce a dazzling *White* exterior finish that stays *White*. It presents a self-cleaning surface that continually renews itself—permits rain to wash away dirt—thus keeping its fine appearance.

Bright White is especially designed as a *White* finish coat paint for use over "Dutch Boy" No. 25 Exterior Primer in two-coat work, either on new, unpainted wood or on old painted surfaces. (See page 15.)

This paint should not be tinted. If special colors are to be created by use of "Dutch Boy" Colors-in-Oil, use the regular No. 10 House Paint—an outstanding white finish in its own right.

IT'S
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WHAT TO DO AND HOW TO DO IT!

NATIONAL LEAD COMPANY • PACIFIC COAST BRANCH

It's time to Paint

CHAPTER I

WHY PAINT? Everyone knows the usual answer to this question—knows that paint makes things fresh and clean, bright and beautiful. You paint to protect, to preserve the value and prolong the life of buildings.

But paint has power beyond all this. Because it is such an economical, effective way to use *color*, paint can be an important part of the integral design of a home—whether it be a new or a repainted house. Paint can enhance the charm of good design, can make awkward design appear better and more modern.

With the same colorful magic, paint can create the mood inside a home—give you a gay, cheerful background, a quiet serene setting, or build a dramatic, stimulating color scheme.

SO USE PAINT to make the kind of a home you and your family will enjoy—shining clean and brightly beautiful! In the center section of this book you will find some simple rules for the use of color and suggestions for color

schemes that are gay and modern in feeling.

"WHAT PAINT?" is the most important question about any job, big or little. Good paint costs more per gallon than poor paint, because it costs more to make good paint. But good paint costs much *less* than poor paint in real painting value.

Good paint, because it flows easily and smoothly, costs less in time and labor to apply.

Good paint goes further because it spreads over more area and covers better. Good paint looks better—is clear, bright and true in color and sheen.

Good paint lasts longer—in some cases years longer.

One of the biggest savings in using good paint is evident when it's time to repaint. Good paint wears smoothly and slowly—without cracking, peeling or scaling—leaving a perfect surface for repainting. Often the cost of re-

moving poor paint which has cracked, peeled, or scaled, is the most expensive part of repainting.

GOOD PAINT'S other name is "Dutch Boy"—the finest paint that long experience, constant research and the best ingredients obtainable can make. The materials that go into it are "blended" for lasting color and service.

EACH PAINT wearing the "Dutch Boy" label is made to do a particular job in

the best possible way. Most "Dutch Boy" paints will do more than one job, but it is important to get the "Dutch Boy" paint that does your specific job best. Whatever the surface, the exposure, the use, there's a "Dutch Boy" paint designed for the job. Get the right one, then follow the painting hints and directions for that job and you can know that you have the best possible paint, applied so it will give the utmost in beauty and protection.

GENERAL RULES FOR PAINTING

CHAPTER II

Painting isn't difficult, it can even be fun—but to get good results you must keep the rules. Most of these rules are simple, and the same whether you are painting inside or outside. For complete rules about your job, use the index and look up the general heading, or the specific surface you have to paint.

The important painting rules can be told in a paragraph. *Have all surfaces whistle clean, bone dry, smooth but not glossy. Apply the right "Dutch Boy" paint, thinned to the proper consistency and brushed out smoothly. Read the directions on the label and follow them carefully. Allow plenty of time for each coat to dry and apply the right number of coats. Usually several thin coats are better than one thick one.*

Keeping these few rules will, in most cases, give perfect results and you need never give a thought to what causes poor painting. But to make it easier to keep them, here are some further hints, and explanations of what the rules mean.

Don't paint when it's too cold (below 50° F.). At low temperatures paint doesn't flow easily.

Don't paint outside when it's foggy or damp—paint won't last on wet surfaces.

Don't paint in direct sun when it's too hot (over 90° F.). Paint dries too fast and may wrinkle.

Don't paint in rooms with lighted gas stoves or heaters—gas fumes are harmful to wet paint or varnish.

Do give plenty of time for all surfaces to dry thoroughly, *clear through*. Moisture below the surface is as harmful as a damp surface.

Do paint interiors in any weather—provided the room itself is dry and well ventilated.

Do provide yourself with good brushes and other painting aids—work goes faster and is more fun and results are better.

PREPARING THE SURFACE

Often it may seem to take a lot longer to get ready to paint than to do the actual painting. But it is time well spent. No paint can look well unless the surface it goes on is ready for paint. What must be done to get it ready depends upon the condition of the surface—whether it's old or new, clean or dirty, rough or smooth. In repainting, the work needed is determined by the kind and condition of the old paint.

DRY SURFACES are absolutely necessary. But surface dryness is not enough. There must be no moisture beneath the surface. Such moisture will eventually make the paint blister and peel off. And each coat of paint must be *thoroughly dry* before another coat is applied. Paint applied over paint which is only dry on the surface can result in a variety of defects.

No absolute rules as to drying time for building materials or for paint can be given. Much depends upon conditions, climate, weather and the type of building material. Your builder, your painter, your "Dutch Boy" dealer can help you determine when the surface you wish to paint is thoroughly dry. And these rules will help:

Don't paint outside surfaces soon after heavy rain. A few dry hours are not sufficient to dry out lumber or material which has become thoroughly saturated. *At least a week of good drying weather is needed after a heavy rain.*

Don't think that paint is dry enough to have a second coat applied over it merely because it feels dry. Only when paint can be sandpapered without "gumming" is it dry enough for a second coat.

Don't try to paint cement floors laid directly over dirt. Moisture will eventually seep through and cause paint to blister and peel off.

Don't paint over surfaces in which there are cracks or structural defects that will permit moisture to leak in behind the paint.

Do judge drying time by conditions. In unfavorable weather, seasons and climates—where paint can dry only a few hours each day—drying time may be in some cases as long as 30 days.

Do test all paint for dryness before applying another coat. Use a piece of medium sandpaper. If paint "gums" when rubbed with sandpaper it is not yet dry enough.

Do allow stucco, cement and plaster surfaces extra drying time. (See headings: stucco, cement, plaster.)

Do repair leaky gutters, roofs and casings before painting.

CLEAN SURFACES—Paint will cover a lot of unsightly stains and surface defects, but it will not cover grease, oil or dusty, loose dirt and soot. Don't try to make paint do a cleaning job for you—do the cleaning job first and

the paint can then do its concealing, beautifying job. In general, the cleaner and smoother the surface that paint goes on, the better the result. See that each surface is cleaned in the right way before you begin.

Don't apply paint over grease or greasy dirt. Wash walls with soap and water or "Dutch Boy" Floor and Paint Cleaner in proper solution.

Don't apply paint over dry loose dirt or dust or cobwebs. Wipe interior walls with a cloth, clean exterior walls with a good stiff brush.

Don't apply paint over kalsomine; the paint will not adhere well. Sponge off kalsomine with warm water, and allow wall to dry before applying paint. The only exception to this rule is "Dutch Boy" Wonsover, which is specially formulated to go over such surfaces as kalsomine.

Don't try to paint over wax on floors or woodwork—remove wax first. (See hardwood floors, pages 46, 47; woodwork, page 44.)

Don't paint over paint that has cracked, peeled or scaled badly. (This is a result of using inferior paint or applying paint over moisture.)

Do scrape away loose paint or remove such paint completely by scraping, using paint remover, or sandpaper. (See page 13.)

Do count the time getting the surface clean and ready for paint as time well spent—it will pay off handsomely in results you'll be proud of.

SMOOTH SURFACES—Just how smooth the surface should be depends upon the effect you wish and the nature of the surface. Sometimes, as over rough lumber or plaster, a smooth surface is not

possible. In general the surface should be free of roughness—which means that you fill up dents and nail holes, scrape or sand down high places and rough spots. Where a smooth finish is desired, the surface must be made smooth and ready before paint is applied to assure a satisfactory job.

On new work, dents and nail holes show up better after the first priming coat has been put on. So this first coat is applied and the filling up of such places done before the second coat is applied. Use putty or wood dough.

Don't confuse smooth with "glossy." Paint will not adhere well to a glossy surface. So enamel or glossy varnish must be roughened slightly before fresh paint is applied.

Do "kill" the gloss on glossy surfaces by sanding lightly with fine sandpaper, or washing with a weak solution of sal soda.

ESTIMATING THE COST OF PAINTING

As has been said, when paint is in bad condition from any of the above defects, often the only satisfactory way to remedy the condition is to remove the paint completely and start again. This can be a laborious and costly process—often the most costly part of a good repainting job. So it is plain that there is no economy in using poor paint.

The real cost of paint cannot be figured by the gallon. Good paint covers many extra square feet to the gallon, conceals better, flows on more smoothly and easily, gives greater beauty, has much longer life and leaves a proper surface for repainting—saving the labor and expense of preparing a poor surface. *It never pays to use poor paint.*

AMOUNT NEEDED—On exteriors the number of square feet a gallon of paint will cover depends upon many factors—the absorption of the surface, its degree of roughness, the manner in which paint is applied, the number of coats needed. Some woods are more porous than others, will absorb more paint. An easy way to figure the approximate number of gallons of paint needed for the outside of a building is to measure the distance around the building, multiply this by the average height—this gives the approximate number of square feet to be covered.

FOR INTERIORS estimate the wall surface by multiplying the distance around the room by the distance from the baseboard to the ceiling and subtracting the area occupied by doors and windows. To find the area of the ceiling multiply the length of the floor by the width and add the area above the picture moulding if this is to be painted like the ceiling. If the walls or ceiling are irregular, divide into rectangles, figure each separately and add the total. When buying paint take these figures on the amount of surface you have to cover with you. Your dealer will help you estimate the amount of paint you will need.

HOW MANY COATS? This answer, too, must depend upon the kind and condition of the surface to be painted. *The rule is that thin coats, brushed out evenly and well and thoroughly dried between coats are best. Three coats are recommended for new woods; a thin, penetrating priming coat, a body coat, a glossy, elastic finishing coat. Two coats are recommended for most repainting jobs. Dry, porous surfaces will not receive sufficient oil if one coat is omitted, then*

the paint may look spotty or faded and will wear out too soon.

IN INTERIOR PAINTING the number of coats needed depend upon the choice of paint, and this is determined by the use which the paint will receive—whether or not it will be exposed to dampness, how often it will be washed, etc. "Dutch Boy" Wonsover is made to cover many interior surfaces in just one coat. It is not as tough and elastic as other interior finishes, will not withstand the same amount of washing, but will conceal exceptionally well and give a pleasing, soft effect which is ideal for many walls. Walls which need a different finish will require another type of "Dutch Boy" paint and more coats. The right paint to use can be determined by reference to the following chapters. If you have any doubts about which to select, consult your "Dutch Boy" dealer. And ask him to check your estimate of the amount of paint you will need.

ALWAYS BUY plenty of paint to finish the job—unopened cans may always be returned. Small amounts remaining in cans may be used for incidental jobs such as painting gutters, downspouts, and giving extra coats to places needing patching or special protection. On both exterior and interior jobs it is a good idea to save some of the paint used for the job. If woodwork or walls become marred they can then be easily repaired, worn places can be touched up—keeping the fresh, new look much longer.

MIXING PAINT

To insure a good job all paint should be thoroughly mixed, so that pigment and liquid are smoothly blended. If paint cans are turned upside down

overnight before being used, some of the mixing is done by this process.

In opening new paint, pour off the top liquid into an ample mixing pail. Stir the remaining paint until smooth, using a stiff wooden paddle. Then add the top liquid, a little at a time, stirring well. Then pour the paint back and forth from the can to the pail several times, to insure smooth blending. This is called "boxing the paint".

Don't use paint that is too thick to flow freely. If paint is thick and "pulls" against the brush, thin to the proper consistency.

Don't use cleaning solvent, kerosene, or gasoline to thin paint.

Do use only turpentine, linseed oil or "Dutch Boy" Tex Thin—this is a mineral thinner especially made to blend with the oils in paint. Use the thinner indicated in "directions" on the label.

Do stir your paint every now and then while using, to maintain the right consistency for easy work, even spreading.

OLD PAINT which has stood in the can may be used if it has not become too thick or formed a jellied mass. First remove any skin which has formed on the top. Then mix as new paint. More thinner may be required than with new paint. Old paint (after being thoroughly mixed), old stain, and enamel should be strained before using. The easiest way is to use a large wire kitchen strainer, one that will fit across a paint pail. Line this strainer with cheesecloth and pour it full of paint. It will take some time for the paint to run through, but keep the strainer well filled until all paint has run through which will go through.

TINGING PAINT AND MIXING COLORS

The colors available in "Dutch Boy" paints and enamels are designed to give you a wide choice of popular, useful shades. They are ready to use as soon as the can is opened and the paint well stirred. If you want to use tints and colors not found on the "Dutch Boy" color cards it is possible to make any color you want. You can "intermix" colors in the same type of paint—that is combine two or more colors. You can deepen colors or tint a white paint by adding "Dutch Boy" Colors-in-Oil.

Do first read the color section for rules and suggestions on color schemes. Decide upon the colors you like and that will do most for your home.

Do select first the right type of "Dutch Boy" paint for your purpose. (See Products Summary, pages 62-64.)

Do always add the *darker* color to the *lighter* gradually, stirring while adding. This applies whether you are "intermixing" colors or adding color-in-oil.

Do remember that paint often looks different when wet—so may look *darker* or *lighter* on the walls than in the can.

Do use plenty of "elbow grease" after each addition, stirring thoroughly to eliminate streakiness.

Don't paint the entire surface until you have tried out the new color on a small section of the surface you wish to paint, to make sure the color is right.

Do experiment in mixing new colors by mixing a small portion first, to get an idea of the amounts of color to use.

Do mix or tint enough paint to do the entire job in one container. It is difficult to tint more paint to the exact

color. It is better to come out with paint to spare (which can be used for patching later) than not to have enough.

Don't match modern "deep" colors by tinting "Dutch Boy" Wonsover with Colors-in-Oil. The largest amount of oil color that should be used with Wonsover is one 2-ounce tube to a gallon of paint. A greater proportion may cause an uneven tone or sheen no matter how thoroughly you mix the paint. Wonsover, when tinted to a color deeper than the standard shades shown on the color card, should be applied only over well-sealed surfaces. In such cases, use a first coat of "Dutch Boy" Wall Primer (never glue size) before a deepened shade is applied. If you are interested in deep wall colors in the ultra-modern manner, write to National Lead Company, San Francisco, for further information.

HOW TO MIX COLORS AND TINTS

Colors referred to are "Dutch Boy" Colors-in-Oil. Except where otherwise noted instructions are for adding the color-in-oil to "Dutch Boy" white paint or enamel.

TO MAKE LIGHT TINTS—For a lighter tint than one shown on the "Dutch Boy" color card, start with white and with the color nearest to the one you want. Gradually intermix the color into the white (starting always with a small amount), until you get the desired shade. Or start with white and add "Dutch Boy" Color-in-Oil, a little at a time.

TO MAKE SOFTER SHADES—Color can be softened, or grayed, by adding a trace of "Dutch Boy" Colors-in-Oil in *Lampblack*, *Raw Umber* or *Burnt Umber*. The umbers will give a warmer cast than the lampblack. Color may also be

grayed by adding its opposite, or complementary, color. Thus reds can be grayed by adding green; greens grayed with a touch of red; orange grayed with blue, etc.

TO MAKE NEW SHADES—All colors, as explained in the color section, are made from the three primary colors—red, yellow and blue. But to make it easier to create colors "Dutch Boy" Colors-in-Oil are made in many more shades. An easy way to learn to mix colors is to think of them in these groups:

<i>Grays</i>	<i>Browns</i>	<i>Yellows</i>
<i>Greens</i>	<i>Blues</i>	<i>Reds</i>

White and black are called colors, for convenience.

Grays—Good well-balanced grays, in varying degrees of depth, can be made by adding *Lampblack* color-in-oil to white. To make a gray color warmer add *Burnt Sienna*, *Raw Umber* or *Burnt Umber*. To make it cooler add a trace of *Prussian Blue*. For pinkish-gray add *Bulletin Red*.

Creams, Tans, Ivory, Buff, Ecru are all light shades of the *brown* group. They may be made by using these colors-in-oil:

Yellow Ochre—a brownish-yellow makes attractive tans and red-brown shades.

Raw Sienna—makes light cream and tan shades of clear true color.

Burnt Sienna—a red-brown color used principally in glazes and oil stains and to impart warmth to a tint.

Raw Umber—brownish-gray used alone, or with *Raw Sienna* to make oyster-whites. Good for grayizing other colors and as a glaze.

Burnt Umber—a reddish-brown of gray cast. Makes good tans and fawn shades, especially when used with *Yellow Ochre*. Ideal for a shingle stain and for glazing.

Vandyke Brown—a rich brown, excellent for stains and graining color.

Deeper Browns and Grays are made with the above colors, by increasing the amount of colors-in-oil.

Yellows and Orange are easy to mix with the "Dutch Boy" *C. P. Chrome Yellows* which come in three shades—*Lemon, Medium and Orange*. They produce a range of very clean yellow and orange tints of good permanence. For yellow-greens use *Lemon* or *Medium Yellow* and carefully add a touch of *Prussian Blue*.

Greens are composed of yellow and blue and can be made from these colors if you desire. (Use *C. P. Chrome Yellow Medium* and *Prussian Blue*.) An easier way to get a wide range of sharp, clear greens is to use "Dutch Boy" *Chrome Greens in Light, Medium or Dark* shades.

Blues—Blue cannot be made from other colors. Yellow added to blue creates greens ranging from blue-green to yellow-green, depending upon the proportions of colors used. Red added to blue gives a purple cast. The most widely used blue for tinting and glazing

is *Prussian Blue*. It makes attractive light shades as well as deeper blues. Its strong color—use it carefully.

Ultramarine Blue is another popular color which, however, should not be used in tinting Flat Wall Paint or Wonsover, as these flat paints may react unfavorably with this particular color.

To gray blues add a little *lampblack*.

Reds—Red is another primary color. Added to yellow it gives orange shades; added to blue it gives purples. A bright, clear red which makes clear pinks is *Bulletin Red*. It can be deepened with *Indian Red* or *Lampblack*. *Venetian Red* makes a brick-red color and pleasing light tints. *Indian Red* makes a soft blue-red (violet tints) when used with white. In the deeper shades it makes maroon. Used with *Bulletin Red* it makes "India Red".

Red can be grayed with lampblack or with deep green.

Violet, Lavender, Lilac and Orchid are combinations of red and blue, used as a tint with white. To make them start with pale blue or pink and add red and blue colors-in-oil carefully until you get the shade desired. Select the red and blue you use from the colors above, by considering the character of the color. Since these light combinations of red and blue are delicate in tint they are subject to fading, despite the excellence of the tinting materials.

EQUIPMENT AND PAINTING AIDS

CHAPTER III

Whatever you have to paint—a toy or a tractor—a gate or a gable—first get together all the items that will help

you do the job quickly and well. What you'll need depends upon the kind and condition of the surface you're paint-

ing, and what has to be done to get it ready for paint. In the chapters on the various jobs we give more suggestions on these painting aids and how to use them, but here is a summary of items you'll find helpful on the usual jobs.

FOR ANY PAINTING you will need a painting bucket or can sufficiently large to let you mix your paint easily and to use with the right brush; a smooth, sturdy wooden stirring paddle (a clean stick will do); paint thinner; clean cloths; a good brush of the right size.

FOR INTERIOR PAINTING old newspapers to cover floors; cloths to cover furniture if left in the room; patching plaster for walls if they have cracks or holes; a putty knife and a sharp knife; wallpaper paste; fine sandpaper; paint cleaner; a piece of stiff cardboard or a metal handy guide.

FOR PAINTING FURNITURE—Assorted sandpaper; paint and varnish remover (if old finish should come off); newspapers and clean cloths.

FOR EXTERIOR PAINTING—Hammer and nails; awl for sinking nails; putty; putty knife; sandpaper; dusting brush (an old, dry clean paint brush will do); paint scraper; two ladders—one long and one short.

FOR SAFETY'S SAKE

FOR ALL HIGH PAINTING — See that you have the right type of stout, safe ladders, correctly placed so as to be *absolutely* safe. Have a safe place to put your paint pail. Painting ladders have this platform built in. On other ladders use a strong pothook and hang the paint pail on a convenient rung of the

ladder so both hands are free. In painting interiors, if the ceilings are not too high, a sturdy, steady table may be better than a ladder.

Don't use a table if it means too much stretching to reach the high places. Use two ladders and a strong plank, to make a platform.

Don't attempt to paint high walls and ceilings if you are a person who gets dizzy easily in high places.

Don't take chances by using old or shaky ladders, wobbly tables, a chair on top of a table, weak or unsteady scaffolds.

Do assemble everything you'll need for the job before you start—it saves time in the end.

SPECIAL PAINTING AIDS

There are numerous painting aids designed to make it easier and quicker to do certain painting jobs and to get special effects in painting. Before you begin, ask your "Dutch Boy" dealer if there are special aids for the job you have. Here are some aids often used:

PASTE WOOD FILLER to fill in open grained wood so that it takes stain more evenly and its surface is smoother.

PLASTIC WOOD OR WOOD DOUGH are forms of wood paste for repairing furniture, filling in cracks in woodwork. After hardening they have all the characteristics of wood, except grain, and can be sawed, planed, whittled, sandpapered, and painted or stained. They can be applied with a putty knife and moulded. They dry quickly; shrink slightly in drying.

MASKING TAPE is a great time and labor saver in making straight lines, stripes and borders. Similar to adhesive tape, it may be applied to thoroughly dry paint, used in parallel strips so that the space between is the line to be painted. When paint is dry, tape can be pulled off and used again.

STENCILS are used to put on special repeating designs and borders. They may be purchased or can be made by tracing a design of heavy paper, stiffening paper by coating both sides with "Dutch Boy" Shellac and cutting out design with a sharp blade (working on a glass or metal surface).

SELECTION AND CARE OF BRUSHES

Good brushes are essential to a good painting job. First, because good paint, to look well, must be applied with a brush which will spread it smoothly, evenly and quickly. And to the person doing the job a good brush means the difference between easy work and satisfying results or difficult work and discouraging results. It can't possibly be fun to work with a cheap, stiff brush that continually sheds hairs or with a stubby hard brush filled with bits of old paint or varnish.

So, for the sake of the work and the worker, select brushes wisely, and care for them well—the rewards of easy work and good results are worth the cost.

BUY THE RIGHT BRUSH—This means a brush that is the right size and shape for the particular painting job and a brush that will have good "mileage"—that is, will cover a lot of surface and, if properly cared for, last a long time.

Like good paint, a good brush is less expensive in the end even though its initial cost is greater.

So buy only 100% pure bristle or 100% pure nylon brushes. Buy the size and shape recommended by your "Dutch Boy" dealer for the job you have to do. And give a thought to the person doing the work. A brush should not be too heavy to handle easily or fatigue will come quicker.

Brushes for large surfaces, like walls, will carry a bigger "load" of paint if the bristles are the right length and thickness. Thus, paint can be distributed more easily, the work done with less "dipping". Such brushes come in widths from 3 to 5 inches, with bristles of varying lengths.

For painting and varnishing floors and for woodwork there are "medium sized" brushes, and these are usually made with open centers, thus giving a greater working length of bristle.

Sash and trim brushes are used for finer work, like window sash, French doors, woodwork and furniture. They are narrower, with longer handles, and should not be too thick. Longer, flexible bristles permit one to draw finer lines and get into corners better.

CARE FOR YOUR BRUSHES—All new brushes, whether the bristles are set in cement or vulcanized in rubber, may shed a few bristles which were not caught when the brushes were made. Before putting any brush into paint or varnish, rub the bristles to work out any loose ones. Do not be too quick to condemn a new brush which sheds a few bristles.

Good brushes are an investment. They deserve good care. No brush, however costly, can give good results if not properly cared for.

On the job the best care you can give brushes when not in use (overnight or when not painting for several hours) is to suspend them in paint thinner, kerosene or turpentine. They should not be merely immersed in the liquid, but suspended. To do this drill a small hole in the handle near the top of the ferrule (some brushes have these holes) and put a stout wire through this hole long enough to rest on the edges of a can which has sufficient depth to permit the brush to hang straight without touching the bottom. Cover with liquid to one inch above the bristles.

When ready to use again "bat" the fluid out of the brush on a board or old newspaper, or wipe the brush with a clean cloth.

When the job is finished and you are ready to put the brushes away, clean them thoroughly at once—before the paint sets. Use any of the above liquids (kerosene keeps brushes softer). Work the cleaner into the brush by squeezing the tips of the bristles, forcing the fluid to wash up into the hilt. Then, squeeze out, holding the brush with the bristles downward. Use at least two batches of cleaner and "wash" brushes until *all* paint is removed. Warm water and good soap may be used for a final washing. Dry the brushes with a cloth and then wrap in wax paper, being careful to keep the bristles straight. Then lay the brushes away, *flat*.

Don't stand brushes on end. It bends the bristles, ruins the brush.

Don't put brushes into water. Water is not a paint solvent. It makes bristles soft and flabby. The very best of brushes will be ruined by standing in water.

Don't attempt to salvage brushes which have been ruined by having their bristles bent or twisted out of shape or having paint left in them to harden. There are prepared brush cleaners which will reclaim brushes which have not been too badly abused, but ruined brushes are seldom restored successfully.

Don't use new brushes for final coats of paint or enamel. Work them out first in priming coats and they will prepare themselves for finishing coats.

Do work paint well into a brush before beginning to paint. Hold the mixing paddle tightly over the rim of the bucket, dip the brush into the paint to a depth of two or three inches, then wipe the brush clean, across the edge of the paddle. Do this several times and the brush will then hold a full load of paint when used.

Do clean varnish brushes with turpentine; shellac brushes with alcohol; lacquer brushes with lacquer thinner; paint and enamel brushes with turpentine, paint thinner or kerosene.

Do buy good brushes, use them correctly, care for them well—that's real economy.

COMMON PAINTING DEFECTS

CHAPTER IV

Get the right "Dutch Boy" paint for the job you have to do—apply it by the simple rules for good painting and you'll have smooth, beautiful paint that will last for years, wear smoothly, leaving a surface ready for repainting. Defects which may result from poor paint, or from paint improperly applied are given here to tell you how to avoid them or correct them before repainting with "Dutch Boy" paints.

CHECKING is the term used when the top coat breaks into tiny, irregular areas. If slight it does not greatly affect the durability of paint. It is caused by too soft an undercoat, can be avoided by giving plenty of drying time between properly thinned coats of paint.

ALLIGATORING is the word used when the splits and checks in the top coat are larger but do not extend through to the wood. It is caused by too soft an undercoat due to too much oil, insufficient drying time between coats, or the use of impure oil or other vehicles. Avoid it by using "Dutch Boy" paint, thinning according to directions and allowing plenty of drying time between coats.

CRACKING AND SCALING—When cracks in paint go through to the wood, moisture enters and the paint scales off. It is caused by using poor paint which becomes hard and brittle, cannot follow the normal expansion and contraction of wood. "Dutch Boy" paints retain elasticity, prevent this defect.

BLISTERING AND PEELING is usually caused by moisture under the paint film, sometimes the result of poor workmanship or design in building, which permits water to enter around the casings of doors, windows, corner boards. Wood touching the ground, preventing ventilation under the house, also causes this condition. (See Painting of New Houses, page 14.) The only remedy is to remove the old paint, correct the condition, allow the wood to dry thoroughly, then repaint as new wood.

Whenever old paint is peeling, scaling, flaking or blistering so that the new paint can not adhere, the old paint must be removed—by rubbing with a stiff wire brush, by burning, sandpapering, or the use of paint and varnish remover. It is a waste to put good new paint over old paint in bad condition.

SPOTTING—Paint may be less glossy or faded in spots if too few coats of paint are used, so that in places the porous surface beneath absorbs too much of the oil in the finishing coat. Spotting will never occur when sufficient coats of "Dutch Boy" paint are properly applied.

WASHING—Inferior paint pigments, soluble in water or which form soluble compounds by chemical reaction after the paint has been applied, are affected by rain—which causes washing. "Dutch Boy" Exterior House Paint never develops water soluble compounds.

RUNNING AND SAGGING occur because paint has been applied in uneven thickness. Avoid these defects by brushing good paint to a thin, even film.

WRINKLING—Paint applied too thick may wrinkle in drying. Avoid this by keeping paint well stirred, thinned so that it will brush out to a thin, even film. When air is very humid more thinner is needed.

DIRT DISCOLORATION—When the finishing coat contains too much oil, paint will be dry and soft so that it catches and holds dust and dirt. "Dutch Boy" exterior finishes produce glossy, hard films that shed dirt.

MILDEW may form on paint when there is excessive moisture, warmth and shade. It forms more readily on soft paint films. Before repainting remove

all mildew possible. To prevent its return use "Dutch Boy" Fume and Mildew Resisting White for outside painting. Removal of shrubbery, vines or trees or the repair of structural defects, such as leaky downspouts or gutters, often helps this condition.

STAINS FROM SCREENS—Insoluble copper compounds which wash down from copper or bronze screens may discolor paint. Poor paint will be permanently stained, but any such discoloration will wash off of "Dutch Boy" Exterior House Paint.

STAINS FROM KNOTS—"Bleeding" from knots is caused by the oil in the paint dissolving out substances in the knot. It can usually be prevented by coating knots with "Dutch Boy" Shellac after the priming coat of paint is dry.

EXTERIOR PAINTING

CHAPTER V

PAINTING NEW HOUSES—The time to prepare for a good painting job is when a house is built. If provision is made for proper ventilation, if stucco, plaster and other surfaces which need it are given ample "seasoning" before painting, the first painting job will look better and last longer—and so will the house. The paint will wear well and be in good condition for future repainting.

Provide for ventilation which permits circulation of air under the house, under wooden or concrete steps, under porch floors.

BACK-PRIMING (which means painting the side of new wood which is not exposed) is necessary on surfaces which normally will be exposed to moisture from the back—such as the underside of porch floors, outside steps or woodwork in basements below grade. In houses of proper construction back-priming generally is not necessary.

When back-priming is needed use a thinned priming coat.

DIPPING SHINGLES—Shingles and shakes should be stained before they are laid, thus sealing the wood on both

sides. For such staining use either "Dutch Boy" Shingle Stain or "Dutch Boy" Utility Paste, thinned as a stain. Put the stain in a tub or barrel, immerse the shingles—being sure that they are completely coated on both sides. Dry in loose piles. After the shingles are laid they should be painted with another coat of Shingle Stain or Utility Paste, mixed according to directions on the package.

PAINTING SMOOTH SIDING, TRIM,

ETC.—For the very best results three coats are recommended for all new work. Use first a thin, penetrating priming coat. After this is thoroughly dry apply a body coat. When the body coat is thoroughly dry, apply the glossy, elastic finishing coat.

Because the priming coat is the foundation for all succeeding coats of paint it is particularly important in painting new woods. It must contain enough oil to satisfy the surface porosity of the wood, enough thinner to penetrate properly.

In using three coats the priming coat is made of one gallon of "Dutch Boy" Exterior House Paint, mixed with one quart of boiled linseed oil and one quart turpentine. The second coat is "Dutch Boy" Exterior House Paint, thinned just enough to permit it to be applied in a thin, even coat, well brushed in. The final coat is "Dutch Boy" Exterior House Paint as it comes from the can, or thinned only slightly so that it will brush out to a smooth, glossy coat.

TWO COAT METHOD—When it is necessary to reduce both cost and labor, it is possible to use only two coats on new work. To meet this need "Dutch Boy" No. 25 Exterior Primer has been

developed. For two-coat work this primer is unsurpassed. Applied as directed on the label it forms an excellent base. A final coat of "Dutch Boy" Exterior House Paint will give a good-looking, long-lasting paint job.

TO COMBAT FUMES AND MILDEW

which may be caused by factories near by or by unusual humidity such as is found in foggy areas, use "Dutch Boy" Fume and Mildew Resisting White for the painting of exterior wood. This highly resistant white paint insures more lasting beauty and protection to the home. The proximity of tidelands or contaminated sea-water is another source of damage to standard house paints that can be overcome by this specially-formulated material.

TRIM, SASH AND SHUTTERS are painted with the same priming coat used on the body of the house, but the final coat is selected to carry out the color scheme you have chosen. (See color section for suggestions.) For this painting use "Dutch Boy" Exterior House Paint or the sparkling, sprightly "Dutch Boy" Sash and Trim Colors. The specially formulated Sash and Trim line, scientifically "blended" with the new "synthetic" resins, gives you a wide variety of ready-to-use colors that are blended to stay bright and beautiful.

FINISHING ROUGH LUMBER

STAIN FINISHES—For cabins and cottages, barns and sheds which are made of rough, unfinished lumber on the outside—such as knotty pine or redwood, rough siding, rustic timber, shakes—a stain finish is often desired. For this purpose an economical, practical, easy-to-apply finish can be obtained with "Dutch Boy" Utility Paste, "Dutch Boy" Shingle Stain, or "Dutch Boy" Color-in-Oil, used in boiled linseed oil.

Choice will depend partly upon the colors desired. Utility Paste comes in six colors and can be either thinned to a stain or used as a paint. Shingle Stain is available in six colors and makes an excellent stain just as it comes in the can. Colors-in-oil offer a wide range of colors and when used with linseed oil make an excellent stain.

In using any one of these finishes a colorful effect and valuable protection is obtained when the first coat is applied. However, two coats give much better results, as well as better protection. Do not neglect rough lumber buildings when good protection and improved appearance can so easily and quickly be given them with stain finishes.

PAINTED FINISHES—Rough lumber can be economically painted by using "Dutch Boy" Utility Paste as a paint. (See Chap. VII, page 20.)

PAINTING NEW WOOD PORCHES AND STEPS—In painting new exterior porches and steps three coats are recommended. The priming coat may be the same as used on the house (see above), or it may be "Dutch Boy" Porch and Deck Paint, thinned to a priming coat with boiled linseed oil and turpentine. In either case the body coat and the finishing coat should both be "Dutch Boy" Porch and Deck Paint in a color chosen when planning the color scheme of the house. (See color section.) This is a tough, elastic paint made to withstand hard usage and exposure to sunlight and all kinds of weather. Use it also on sun decks.

If the porch is enclosed, "Dutch Boy" Quick-Drying Floor Enamel may be

used. This comes in attractive colors, dries quickly and will wear well, but it is not made to stand outside exposure.

PAINTING NEW METAL—All new metal work—such as tin roofs, galvanized iron gutters and spouts, ornamental iron work, railings and balconies—must be painted so that it will not rust. For this purpose there is the famous "Dutch Boy" Quick-Drying Red Lead. This is always the priming coat. After this the metal should be given two coats of paint. This may be "Dutch Boy" Exterior House Paint or Sash and Trim colors—according to the colors and the finish desired.

NEW TIN ROOFS are usually applied in sheets which come with an iron oxide paint on the underside which prevents rusting through from the inside. The roofing is also coated with oil which must be entirely removed with gasoline or solvent before the red lead paint is applied, or it will not dry.

NEW GALVANIZED IRON should be first treated with Solfo Metallic Coating which forms a coating to make a bond for the paint. (Old galvanized iron does not require this treatment, as weathering for at least six months accomplishes the same result.)

PAINTING SCREENS—"Dutch Boy" Screen Enamel (comes in green and black), a quick-drying, durable, glossy finish, makes screens look like new and last much longer. As white and light colors make it harder to see through the screen from the outside, without interfering with vision from the inside, "Dutch Boy" Nalco Enamel, or "Dutch Boy" Sash and Trim Colors can be used when lighter colors are preferred. They

should be thinned about 25% to 33½% with turpentine for this purpose.

To paint screens, brush thoroughly to remove all dust and lay them flat on several thicknesses of newspaper. Paint them on both sides, using a fairly dry brush.

FRONT DOORS—The front door can give more character to a home than any other single feature . . . it can say a warm, inviting "welcome" by its very colors, can give lively interest to an otherwise drab house, can focus attention on itself, thus minimizing less attractive architectural details. Plan your front door as a definite feature of your color scheme. Paint it to harmonize or contrast with the body and trim of the house, but let it have importance. (See color section for suggestions.) Use Sash and Trim Colors or "Dutch Boy" Nalco Synthetic Finish. As with the body of the house, three coats should be used.

NATURAL WOOD FINISHES FOR DOORS—If the front door is of handsome wood, a natural finish will show off its beauty and protect it from the weather. Use "Dutch Boy" Oil Wood Stain to deepen or change the natural color, then apply "Dutch Boy" Paste Wood Filler and sandpaper as directed for hardwood floors (see page 45). Then give two coats of "Dutch Boy" Exterior Spar Varnish or Versatile Spar Varnish. Paint or varnish top and bottom edges of outside doors when finishing. To refinish hardwood doors follow directions for hardwood floors. (See page 46.)

HINTS ON EXTERIOR PAINTING

Don't paint when temperature is below 50° or above 90°.

Don't paint in damp weather—when there is frost, snow, rain or mist.

Don't paint in the sun on warm days; paint on shady side of the house.

Don't paint shady side of the house when there is dew until it has thoroughly dried out.

Do seal knots which might "bleed" with shellac, thinned slightly with denatured alcohol, before applying priming coat.

Do apply priming coat before caulking and puttying. After priming coat is dry, defects are easy to see.

Do fill all nail-holes, cracks, knot-holes, dents, crevices around window frames, dormers and along chimneys with putty or with "Dutch Boy" white Bascoseal after priming coat is dry and before applying body coat.

Don't attempt to apply paint over stains containing creosote (sometimes used on exterior rough wood and shingles).

Don't attempt to apply paint of any kind over tar and gravel roofs.

Don't attempt to apply paint over stains containing petroleum or marble dust—it may discolor the paint.

REPAINTING

No paint lasts forever. But if "Dutch Boy" Exterior House Paint has been applied—properly mixed and in the right number of coats—it will last and look well an amazingly long time. Just how long depends upon exposure and weather conditions. Under usual conditions you can depend upon it to last from 3 to 6 years and still leave an ideal surface for repainting.

PAINTING OVER GOOD SURFACES

such as these usually means only a thorough dusting of the surface (with a "duster" or old paint brush). Two coats of "Dutch Boy" Exterior House Paint should be used, although some prefer to paint more often and use only one coat.

PAINTING OVER POOR SURFACES—

Even if a building has been neglected for several years and looks weather-beaten, it is not necessary to remove the old paint if good paint was used. Thoroughly clean surface and increase

the amount of linseed oil in the first coat. Bare spots should first have a priming coat, followed by one or two coats as needed.

If the previous paint was of poor quality and has scaled or peeled it must be taken off by burning or by use of a good paint remover. All loose boards should be nailed tight; siding which has split should be puttied and spaces around window and door casing should be caulked or puttied as with new wood. For the actual painting then proceed as in new buildings.

PAINTING STUCCO, CONCRETE AND BRICK

CHAPTER VI

Living in an unpainted stucco house is about like wearing damp clothes—uncomfortable, unhealthy, and far from lovely. It is estimated that an average stucco house, if unpainted, may absorb as much as 400 gallons of water during the rainy season. Naturally the inside of the house will be damp and cold and the moisture may cause rot and rust in the understructure.

Correctly painted stucco, on the other hand, is thoroughly waterproof, fresh and smart in appearance, warm in winter and cool in summer—a beautiful and sturdy home.

WEATHERING NEW STUCCO—It is particularly important that stucco and

concrete be both thoroughly weathered and thoroughly dry before being painted. In composition they contain a reactive lime that may burn through any paint if sufficient time is not allowed for the chemical activity to disappear. This "seasoning" will take from six months to a year. After proper seasoning the stucco or concrete must be thoroughly dry—there must be no moisture present as the result of rain or damp weather.

This "seasoning" time is the best procedure. But if earlier painting is wanted for decorative purposes—to make the house look more finished—"Dutch Boy" One-Coat Stucco Paint may be applied after a period of 6 weeks to

2 months of good drying weather. This finish can be repainted when necessary in the usual way—it will not prevent seasoning, will give a colorful effect, and it does not have to be removed before other paint is applied as a cold water paint does.

Seasoning of stucco can be speeded up by the use of an approved neutralizing agent, such as zinc sulphate.

COLORING STUCCO—The fact that stucco is colored does not always mean that it has been painted. New stucco may be colored in any one of three ways: by mixing color with the last coat of stucco applied; by a thin wash of colored cement; by the application of what is known as cold water paint. In the first two cases stucco should be treated as unpainted. Cold water paints or lime washes sometimes are reactive to oil paint, forming a barrier to penetration of the oil. They should be completely removed before the stucco is repainted. An experienced painter can determine the type of paint which has been used on stucco and advise you as to the treatment necessary before repainting.

PAINTING STUCCO, CEMENT, CONCRETE AND BRICK—In order to seal the pores in these surfaces a special type of primer is required. "Dutch Boy" Stucco and Concrete Paint has been developed to seal such surfaces perfectly, give complete protection from moisture and the utmost in beauty.

Three Coats will be needed for a perfect job. The priming coat of "Dutch Boy" Stucco and Concrete Paint is applied thinned, according to directions on the container, so that it will penetrate thoroughly. When it has been

given sufficient time to dry thoroughly the body coat of "Dutch Boy" Stucco and Concrete Paint is applied, thinned only enough to brush out easily. The final finishing coat, applied after the body coat is completely dry, is Stucco and Concrete Paint as it comes from the can. It is "blended" with scientific skill to retain its clear, true color, to give superlative protection and beauty.

Two Coats may be used on stucco when it is necessary to economize on time and labor. Then use as a first coat "Dutch Boy" Stucco and Concrete Primer, which was created to give superior covering and sealing properties for two-coat work. When this coat is thoroughly dry, give a final coat of Stucco and Concrete Paint. The result will be a good-looking, lasting finish.

CRACKS IN STUCCO—Small hairline cracks in stucco should be filled *after the priming coat*, using "Dutch Boy" Stucco Patcher or "Dutch Boy" White Bascoseal. Larger cracks should be filled before the priming coat. The cracks should be opened up in a dove-tail shape (an inverted V), soaked with water and filled with stucco. Plenty of time for drying should be allowed before priming.

REPAINTING STUCCO—Stucco which has been correctly painted can be repainted, using one or two coats of "Dutch Boy" Stucco and Concrete Paint.

SASH AND TRIM ON STUCCO—Soft, light colors, particularly designed for western homes, have been developed in "Dutch Boy" Stucco and Concrete Paint. These can be worked into color schemes of limitless variety by the use of "Dutch Boy" Sash and Trim Colors

on shutters, doors, window boxes as well as window sash.

Don't paint stucco or cement until it has been thoroughly seasoned for at least six months.

Don't paint stucco or concrete until it is thoroughly dry—damp weather may affect it more than wooden siding or trim.

Do use "Dutch Boy" Stucco and Concrete Paint on all wall surfaces—it has special sealing properties for these structures.

Do paint brick, cement and concrete in the same way as stucco.

Do paint exterior cement and concrete steps with "Dutch Boy" Porch and Deck Paint. Follow directions on the label using at least two coats.

PAINTING BARNs, SHEDs, FENCEs, FARM EQUIPMENT

CHAPTER VII

There are acres of barns and sheds, miles of fences which have grown old before their time and become an eyesore merely for lack of the protecting beauty of paint. Usually they're neglected because "paint costs too much". It was for buildings like these that "Dutch Boy" Exterior Utility Paste was created.

"Dutch Boy" Utility Paste is a good, sturdy product—like all those that wear the "Dutch Boy" label—designed to do its particular job. It comes in paste form so that it can be thinned to any consistency and used as a regular paint or as a colorful, protecting stain.

NEW, ROUGH WOOD—Shingles, shakes and rough finished lumber can be finished with one coat of "Dutch Boy" Utility Paste thinned to such consistency that it may be applied as a stain. There are six colors, in addition to white. By tinting white Utility Paste with "Dutch Boy" Colors-in-Oil any number of other shades can be made.

The stain finish is recommended for new wood. (For other rough wood finishes see page 15.)

OLD, DISCOLORED WOOD will require the Utility Paste used as a paint and two coats will be needed. The first should be thinned to priming consistency, so it will penetrate the wood. The second coat should be applied at the consistency of paint.

SHINGLE AND SHAKE ROOFS can be painted in the same way as rough lumber, or may be stained before laying. (See pages 14 & 15.)

Of course "Dutch Boy" Utility Paste will *not* give a finish as long lasting nor as beautiful as "Dutch Boy" Exterior House Paint. It is designed to cover the surface easily and quickly and *at very low cost*. It will give valuable protection and new beauty to buildings which are made of rough finished lumber or which have been neglected for a long time, when a more expensive paint job is not justified by the value of the building.

ON FENCES particularly, it is quick and easy to apply, attractive and will make the wood last much longer. The trim, new beauty given a home by painting or staining fences with "Dutch Boy" Utility Paste is a big reward for the short time it takes and the low cost involved.

NEW AND OLD BARNs, ETC.—Where a more beautiful, longer-lasting finish is desired new and old barns and other buildings should be painted in the same way as the house with "Dutch Boy" Exterior House Paint with either the two-coats or three-coats. (See pages 14, 15.)

PAINTING FARM EQUIPMENT—Painting farm machinery, tools and equipment is no mere matter of attractive appearance—it is a necessary protection. Everything from a wheelbarrow to a tractor can be given new life at little cost with "Dutch Boy" Farm and Implement Enamel. They're given trim, bright beauty, too, with the practical colors of this sturdy, weather-resisting paint.

Prepare the surface by removing all rust and scale with a wire brush. Prime bare metal with "Dutch Boy" Quick-Drying Red Lead.

PAINTING INTERIOR WALLS AND CEILINGS

CHAPTER VIII

USING COLOR—Important as is the exterior of your home, the interior has a still greater effect upon those who live in it. And paint is your most economical and effective tool in making your home gay, cheerful and charming . . . for paint wields the magic of color. And color has the power to create whatever kind of a setting you want.

In the color section of this book you'll find some simple rules about the use of color, some suggestions which may help you. And "Dutch Boy" colors are designed to make harmonious selections easy. To make more or different colors there are "Dutch Boy" Colors-in-Oil. For instructions on how to use them see pages 7-9.

WALL TREATMENTS—Walls are your most important item in deciding on interior color schemes and in painting interiors. They are your largest surfaces and around them your color schemes can easily be built. There are many "Dutch Boy" paint treatments for walls. Which one you use depends upon the kind of walls, the cost factor and other considerations.

"Dutch Boy" wall paints are made so that you may have just the right treatment for every type of surface. In addition to the decorative effect of various paint sheens, you should consider washability and wearing quality. Walls which need to be washed frequently need a different type of paint than walls which

are seldom washed. Papered walls and other finishes need special paints.

NEW PLASTER needs a priming coat. "Dutch Boy" Wall Primer is made for this purpose. It stops suction, seals fire-cracks, makes an ideal foundation for other coats of paint. It has great hiding power as well as effective sealing properties and may be applied freely without sagging or running.

PAINTING PLASTERBOARD — This is painted in the same manner as plaster. First fill all cracks where plasterboard is joined with a good Joint and Crack Filler. Perforated paper tape, available for this purpose, may be used to make a smoother "join". First sufficient crack filler should be applied to extend an inch or two on each side of the crack. While the filler is still wet apply the paper tape. When the filler is dry brush off all that has come through the tape and apply a second coat of filler over the tape, and when dry sandpaper lightly. The wall can then be painted with any "Dutch Boy" wall finish.

"Dutch Boy" SATIN EGGSHELL . . . is a beautiful, semi-gloss finish for smooth or textured plaster walls and wood trim which receive much use and need occasional cleaning or washing. It is one of the easiest to use and most pleasing of all products for large surfaces as well as small areas, especially desirable when walls and woodwork are to "match". It flows on quickly and smoothly and dries with a soft, "satiny" sheen—a surface pleasant to look at and to touch. It comes in light, lovely colors and may be tinted to any desired shade. One or two coats are needed over the priming coat.

"Dutch Boy" FLAT WALL PAINT . . . has less gloss than Satin Eggshell. Its soft,

dull sheen makes it suitable for living rooms, dining rooms, and bedrooms which have smooth, sand finished or textured plaster walls and ceilings. It is washable but will not stand as much washing as Satin Eggshell. One or two coats are needed over the priming coat.

"Dutch Boy" INTERIOR GLOSS ENAMEL . . . has an extremely high gloss which will stand more hard use and more washing than either of the above finishes. It is made for walls such as those of a kitchen or bathroom which are exposed to steam and must be washed frequently. One or two coats are needed over a priming coat.

"Dutch Boy" NALTHETIC INTERIOR ENAMELS . . . are wall and woodwork finishes of outstanding durability and decorative beauty, representing improvements drawn from wartime experience in the use of so-called "synthetic" resins. Made in two degrees of sheen—gloss and eggshell—they are particularly good for kitchens and bathrooms where their remarkable life and good looks defy hard wear, repeated washing and exposure to heat and moisture. These enamels are especially recommended for interior window sills and sash which are exposed to the heat of the sun.

"Dutch Boy" WONSOVER . . . is a one-coat paint of remarkable hiding power which dries in a few hours. It can be applied over painted plaster, wallboard, wallpaper or kalsomine. It has a flat finish which will withstand a certain amount of washing, but is not as washable as the enamels, satin eggshell or flat wall paint. On new work only one coat is needed over the priming coat.

REPAINTING PLASTER—Walls which have been finished with any of the
(Continued on page 41)



YOUR MAGIC PAINT BRUSH

The First Rule about color is *use it!* Don't be afraid of it, don't be so timid with it that you stick to "safe" neutral shades because you're afraid bright colors may "fight" or be tiresome.

Truth is it's the home without color that's hard to live in, the room in monotonous, neutral shades we grow tired of—not the one bright with gay color. And you don't have to be an artist to use colors interestingly and well in your home, any more than you need to be a composer to sing a tune and enjoy music.

Neither is it Necessary to use only certain colors because they are new or "smart" and skip others because they are "out of style." A good color is a good color and always will be. Beautiful color effects are attained just as they always have been. "Modern" means only that we are gaining more

courage with color because more of us are learning how color can be made to give us cheerful, pleasant homes our family and friends will enjoy.

Even the Rules about color aren't cut and dried. They give you a chance to use colors you like, whatever the type of your house or your room. Which doesn't mean that you can throw together every color you've ever liked and expect the result to be beautiful. There are rules which help. But the most important rules are simple—easy to understand and to follow. You've probably heard them, but may not have consciously used them.

You Remember the primary colors: red, yellow and blue; how they combine to form the six colors of the spectrum and all the myriads of shades between. You know that yellow and blue make green; yellow and red make

orange; red and blue make purple—that these combinations of primary colors are called secondary colors.

We Speak of “families” of color—meaning colors which are related because the same basic, primary color predominates in them. Thus anything from pale pink to a deep purple-red is in the red family.

The Color Families may be divided into two groups; warm colors and cool colors. These are simply colors that make you feel warm or cool. Colors containing red (the color of fire) are warm; colors containing blue (the sky color) are cool. Yellow, which lies between red and blue, is a warm color when it is a pure sunny yellow, or contains red; it becomes cooler when blue is added.

Green, which is composed of yellow and blue, is a particularly versatile color. Being the color most bountifully used by nature it is both restful and refreshing. It belongs with the cool colors, gives serenity and spaciousness, but becomes sunnier when yellow predominates, while more blue increases its coolness. It is an easy color to use in color schemes for, as in nature, almost every color harmonizes with some shade of green.

Purple, made by blending red and blue, partakes of the qualities of both these colors. In the deep shades purple is used to express dignity and richness and therefore not often an easy color to handle in home decorative schemes.

In planning color schemes white is considered as a cool color—used to tone down other colors.

Secondary colors, shades and tints become warm or cool according to the color which predominates. Gray, for

instance, may be warm if it is a pinkish-gray, or cool if a blue-gray.

Warm Colors are said to advance, or “come toward you”; cool colors to recede or go away from you. It is this fact that makes color the magic paint brush it is. The cool colors give a sense of spaciousness, of distance—like the sea and sky—and thus create a restful effect. Warm colors are cheerful and gay—like sunshine or a bright fire—and so you can use them to create a cosy, friendly atmosphere.

Colors Have Other Qualities, too. They have *value*—which means they may be light or dark, and they have *intensity*. Let's see what this means in practical use. Start with pure, primary color—like red. Reduce its color *value* by adding white and you can get anything from light red to very pale pink. The paler it is the less color *value* it has. You can take the same red and reduce its *intensity* by adding other colors to it, thus graying or softening it. One way to gray it is to add black. But by adding other colors—yellows, greens, blues—you get shades of orange, brown, purples, depending upon the proportions of color you add. They are all less intense than the original red. If you both *lighten* and *soften* the red, you get such shades as rust, rose and on down to soft, “dusty” pastel pinks—colors reduced in both value and intensity.

When You Consider the range of colors, the shades and tints possible to make in each color, you can see that no paint company could give you, ready-mixed, even a fraction of the colors possible to make. So “Dutch Boy” gives you a well selected variety of colors and makes it possible for you to make any color you want by inter-

mixing these colors or using "Dutch Boy" Colors-in-Oil. For instructions on mixing colors and tints see Chapter IV, pages 7, 9.

PLANNING COLOR SCHEMES

The Colors You Use should express the kind of a person you are, create the kind of a home you want. Do lightness and gaiety—a cheerful, youthful setting—suit you and your home best? Then you'll want clear, light colors, with lots of bright, clear accents. Probably you'll like warm colors, or plenty of warm accent colors.

If you need a soothing, restful background, and like rooms that bespeak comfort and quiet beauty you'll select softer colors, less definite accents and contrasts. You may find that you prefer colors in the cool family, and choose those with less intensity.

If you're the type who likes the stimulation of a vivid, dramatic type of setting you will use sharp contrasts and larger areas of color. You may, of course, want to create different effects in various rooms of one home. Your kitchen and dining room might be gay and bright, your bedroom quietly restful, while the rumpus room might be made exciting with vivid color.

A Good Way to Start planning a room is to select a picture, a piece of chintz or wallpaper you like. Good pictures and designs are created by artists and you can be sure that the colors are harmonious. If you use the colors in about the same proportions as they appear in the picture or sample you can be quite sure of pleasing color schemes. Usually you'll find that the

lighter colors have been used for the larger areas and the intense color has been used for accent or contrast. For this is a rule to remember: *the more intense a color, the more powerful it is.* It attracts the eye. Which is why many people shy away from clear, strong color. Yet it is strong color, used in small amounts to "point up" background colors, which gives vitality and interest to a color scheme.

Another Rule you've heard is that dark walls make a room seem smaller, light walls make it look larger. Which is true, of course. But knowing the power of the cool and warm colors tells you that light, cool colors—like greens and blues—will give more sense of space than light warm colors, such as pinks and yellows.

You Needn't pass up colors you like because you have a room with a northern exposure which needs "warming" or use only cool colors in a small, sunny room. There are various ways you can create either a warm or a cool effect. You could warm a room by using pale yellow, or peach or warm cream on the walls and use related colors in the room. But if you like blues or greens for wall colors you could use them and get a warm effect by having larger areas of warm accent colors—say cherry red or deep wine with the blue, rust reds or orange shades with the greens, warm brown for floor covering.

For Practical Purposes color schemes can be divided into two groups—those built on related colors and those built on mingled, or contrasting colors. Within each group is opportunity for endless variety.

It is Easier to handle and harmonize colors in either type of color scheme if you do not try to use colors which have been grayed or softened with colors which have been kept clear. Any colors can be made to harmonize by either lightening or graying them all to a sufficient degree. For instance, you know that pastel shades of pink, blue, yellow and green—all of the same degree of lightness—will “go together” well. You might decide to do a nursery room in any or all of these shades—say the blue and the pink, or the blue and the yellow. But you would not mix these clear, light pastels with grayed or “dusty” pastels—for the dusty, or less intense shades would look faded or dirty.

But you can also harmonize any or all of the colors by softening them until they become dull blue, soft rose, dull gold, soft green. For a room for yourself, or a living room, you could combine any of these colors, using a lightened shade, for your larger areas—perhaps a number of shades of one or more of the colors. Of course you’ll want deeper, sharper colors for accent color—but it is still easier to work out color harmonies if you don’t mix softened colors with clear colors.

You can use clear, strong colors together for a very different type of room—one which is gay and dramatic. Of course the brighter the colors the more vivid the effect. It is easier if you don’t try to use too many colors in any one room and tone them down with large areas of neutral color. For instance, in a rumpus room, combinations of bright yellow, red, blue, green used in furniture, pillows, etc., could be toned down with neutral or off-white walls and a dark floor.

Related Color Schemes—The above examples are of combined and contrasting colors. Let’s see how they might be handled as related color schemes. Suppose you picked blue for the baby’s room. You’d have the walls a very pale blue, the furniture deeper blue and perhaps the floor a still deeper shade. To save this color scheme from monotony you’d pick a contrasting color for accent, say a bright red. Just a dash, here and there, would give it life and vitality. If you choose pink for your basic color you could enliven it with contrasting turquoise blue. For a yellow color scheme you could use brown on the floor and blue, red or green as an accent color.

For a blue room for an adult you could use several shades of the same color or you could use related colors like blue-greens and green-blues, picking a bright cherry red for your accent color. If you prefer softer colors, you’d use grayed blues—dusty pastel for the walls and a softer shade, like coral or rose, as an accent color.

For your living room suppose you picked green as a basic color. You could use clear, lively greens in shades from light yellow green to deep green and choose tangerine, orange or Mandarin red as accent color. For the softer shades of green you’d use a softened accent color—like rust-red or dull gold.

In general it might be said that in related color schemes you pick a sharply contrasting color for accent.

The Areas you should devote to each color are sometimes given as about 60% for your light, background color (as the walls), 30% as your secondary color (furniture), 10% for your accent

color (lamps, pillows, coffee tables, etc.). Like other decorating rules, it was made to be broken. For a room which you want to look small, warm and intimate you might like dark walls—like deep green, warm gray, deep rose—with white woodwork and blond furniture. Here your rule would be reversed.

Seek the Advice of others in planning your color schemes if it gives you more confidence, but be sure to stick to colors and effects that you like. This does not mean that you dislike or fail to see the beauty in other color effect, but simply that you feel better in a home which expresses you. Use the rules only to make color do what you want it to do.

SUMMARY

Warm colors "come toward you," are friendly, cheerful.

Cool colors "go away from you," give distance, spaciousness.

Light cool colors, plain shades and small patterns, make rooms look larger.

Dark warm colors and large, bold prints tend to make rooms look smaller.

Bright, clear colors create cheerful, youthful effects.

Softened colors give more restful, serene effects.

The more intense a color is, the more powerful it is. Intense colors are used to accent color schemes, create dramatic effects.

TRICKS WITH COLOR

Color, in the form of paint, is your most versatile, economical decorating tool—with almost a magic power. Knowing the qualities of color you can use it to do such tricks as these.

To Lower a High Ceiling—Painting a ceiling a darker color than the walls, especially a warm color, will "pull it down," make it seem lower.

To "Push Up" a Low Ceiling—White, or light, cool colors—lighter than the walls—will make a ceiling seem higher.

To Correct Bad Proportions—If a room is too long and narrow paint the end walls darker than the side walls. In odd shaped rooms paint the walls which you wish to "push back" in lighter shades than the walls you wish to "pull forward." If a room is cut by too many doors and windows paint woodwork the same color as the walls.

To Emphasize Good Features—If a room has a particularly pleasing feature—like a nice fireplace, mantel or an attractive bay window—play it up by making it contrast to the walls. Sharp white is a good paint to use when you want woodwork details to stand out. The darker the walls the sharper the contrast, of course.

To Make a Room Look Furnished—To make a room that seems too large and too bare look smaller and more furnished, paint walls a warm advancing color, woodwork a contrasting color, and furniture, as chairs, coffee tables and bookcases, in bright, varied colors.

Use bright prints in bold patterns for slipcovers and drapes.

To Make a Room Look Less Crowded—To give a too small or too crowded room a more spacious look, paint walls and woodwork the same shade of a cool, light color. Use plain colors or small prints in cool, softened shades for furniture and drapes.

EXTERIOR COLOR SCHEMES

Color can do as much to make the outside of a home look charming and inviting as to make it cheerful and pleasant inside. Good painting can be an integral part of the design of a home—accenting charm, minimizing faults, modernizing old-fashioned lines.

Family preference, location, type of architecture—all should be given consideration in planning a color scheme which will give character and personality to your home.

Here in the West there's a decided preference for lighter, brighter colors—sunny, hospitable effects. We like white and light shades for body colors, enlivened with colorful roofs, gay shutters, sprightly window boxes and bright doors. So "Dutch Boy" has created colors especially for Western homes—light body shades and lively, sparkling colors for trims in "Dutch Boy" Sash and Trim Colors.

The first rule in planning exterior color schemes is the same as for interiors—*use color*, don't be afraid of it. The general rules, too, are the same: warm colors give friendly, sunny effects, cool colors tend to give serenity. Bright colors are youthful and gay, softened shades give more dignity.

The hints that apply to interiors (see page 27) work on exteriors, too.

For instance, if a house has lots of old-fashioned detail, an abundance of "trimming," you can make it look more modern by painting the trim and the body of the house in the same color.

If an outside fireplace chimney seems too heavy and "stands out," paint it like the house.

Dormers that are too conspicuous should be painted like the body of the house, without trimming.

Houses that are too high seem lower when the roof is painted a dark color.

In general light colors tend to make houses look larger, dark colors tend to make them look smaller.

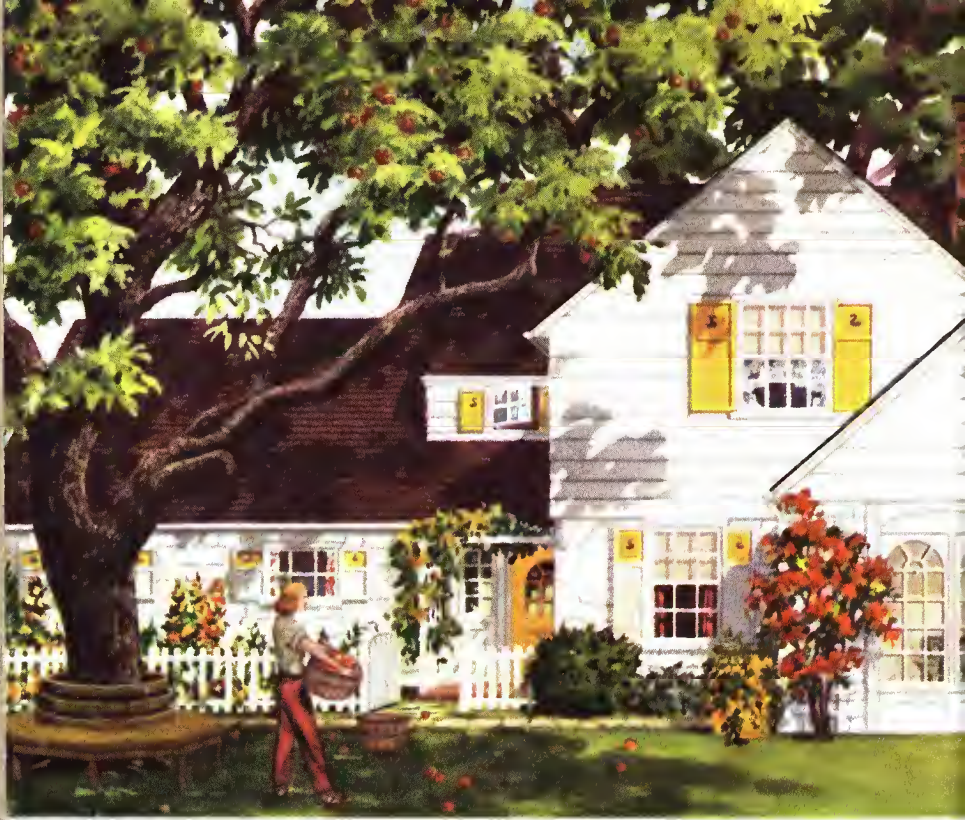
As a rule bright trim colors, or color contrasting to the body of the house, should be used to direct attention to the pleasing features of the house—the front door, shutters that frame attractive windows, or the windows themselves as outlined by the sash. Pleasing roof lines can be accented by stained or painted finishes, contrasting with the body of the house. By the same rule awkward lines in a house can be "painted away" by not accenting them, by using a color like the body of the house. Numerous doors and windows, or an unusually large amount of trim, can be made inconspicuous by using the same color as on the body of the house. Heavy or numerous shutters may give a house bad balance if painted in a contrasting color. As a rule, avoid emphasizing detail when there is a great deal of it.



Gay and inviting, this modern home is styled with "Dutch Boy": *White Stucco* and *Concrete* paint on brick section; *Colonial Cream Exterior House Paint* on siding; *Vermilion Sash and Trim Color* on door and shutters; *White Sash and Trim* on upper shutters and sash; *Seal Brown Shingle Stain* on roof.

A cheerful door gives distinction to this pleasant home which uses: *White Stucco* and *Concrete Paint* on the stucco; *Cherry Red Sash and Trim Color* on door; *Spanish Blue Sash and Trim Color* on window sash and garage door; *Spanish Roof Blue* on roof.





This delightful home is made to express hospitality by the simple but effective use of color: *White* Exterior House Paint is accented with *Lemon Yellow* Sash and Trim Color on shutters and door and *Maroon* Exterior Utility Paste on the roof. ▲

A stucco home has a fresh, modern air when painted with these "Dutch Boy" colors: *Light Buff* Stucco and Concrete Paint; *Java Brown* Sash and Trim Color on shutters; *Jade Green* Sash and Trim Color on doors; *White* Sash and Trim on trim; *Fern Green* Utility Paste on roof. ▼

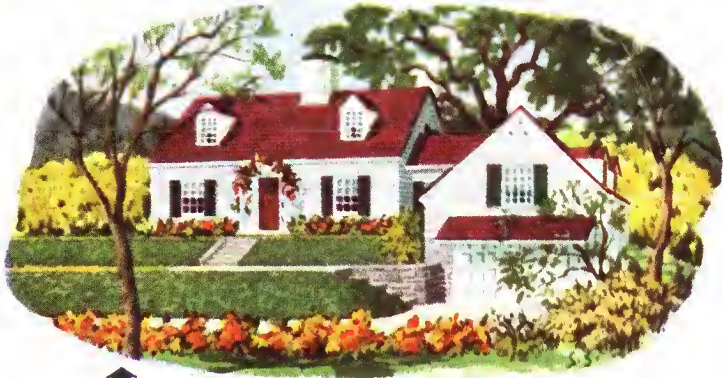




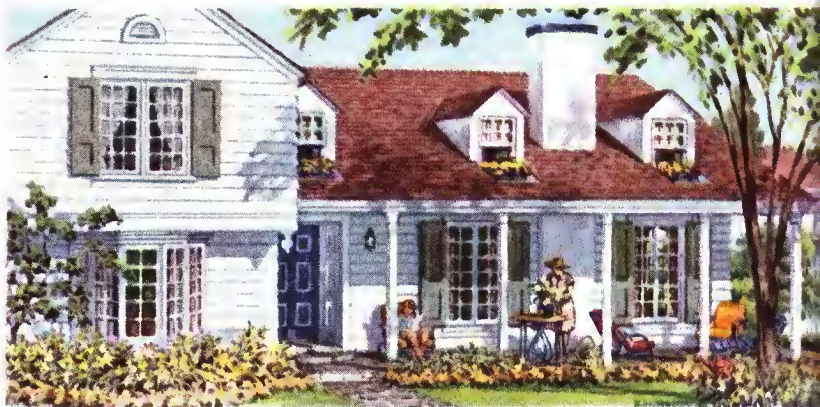
Another charmingly simple color scheme: *White* Exterior House Paint on body of house; *Medium Green* Sash and Trim Color on shutters; *Fern Green* Exterior Utility Paste on roof.



Warm brown and buff are combined in a color scheme to make a friendly, inviting home. The stucco section is painted in *Light Buff* Stucco and Concrete Paint; the gables, door and trim in *Java Brown* Sash and Trim Color; the roof in *Seal Brown* Exterior Utility Paste.



A cheerful red roof gives a white house character and charm: *White* Exterior House Paint on body; *Cherry Red* Sash and Trim Color for the door, deepened with *black* for the shutters. *Tile Red* Shingle Stain on the roof.



A gracious home of good design, improved with wise color styling: *White* Exterior House Paint on body; *Blue* Sash and Trim Color on door; *Western Gray* Exterior House Paint on shutters; *Tile Red* Shingle Stain on roof.

Colors well used to express dignity: *White* Stucco and Concrete Paint for body of house; *White* Sash and Trim Color for shutters and sash; *Medium Green* Sash and Trim Color for door; *Silver Gray* Exterior Utility Paste on roof.





Good design is emphasized by good color styling in this gracious home. *White* Exterior House Paint on the body; *Java Brown* Sash and Trim Color on front door; *French Gray* Exterior House Paint on trim; *Seal Brown* Shingle Stain on roof.



Fresh, springtime colors are used to give good balance to this inviting home; *Colonial Cream* Exterior House Paint for the body; *Jade Green* Sash and Trim for lower shutters and trim. *White* Sash and Trim on upper shutters and trim. *Fern Green* Exterior Utility Paste on roof.



A gay kitchen, easy to keep sparkling! *Powder Blue* Interior Gloss Enamel on walls and cupboards; *Ivory* Interior Gloss Enamel on ceiling; *Delft Blue* Quick-Drying Enamel on table and trim; *Vermilion* Quick-Drying Enamel as accent color.



For a smart, modern effect use the combination above: *Seafoam Green* Interior Gloss Enamel for walls; *Sunlight Yellow* Interior Gloss Enamel for ceiling and woodwork; *Chocolate Brown* Quick-Drying Enamel as accent.

Beautiful shades of peach and green to give your bathroom new beauty! *Peach* Interior Gloss Enamel is used on walls, woodwork and ceiling; *Jade Green* Quick-Drying Enamel is used as an accent color.



Blues and Yellow would be an equally smart way to modernize your bathroom color scheme. *Pastel Blue* Nalthetic Gloss Enamel for the walls and ceiling; *Pastel Yellow* Nalthetic Gloss Enamel for the woodwork; *Baby Blue* Quick-Drying Enamel as the accent color.



A living room in soft, pleasing colors: *Rose Pink "Dutch Boy"* Wonsover on walls; *Mission White* Wonsover on ceiling; *White Satin Eggshell* on woodwork; *Jade Green Quick-Drying Enamel* on coffee table. ▲



Sunny yellow makes a gay living room: *Yellow* Wonsover on walls; *Sunlight Yellow Satin Eggshell* on matching woodwork; *Jade Green Quick-Drying Enamel* on coffee table.



Soft greens give a restful effect. *Green* Wonsover on walls; *Deepened Green* Wonsover on ceiling; *Sea Foam Green Satin Eggshell* finish on woodwork to match walls.



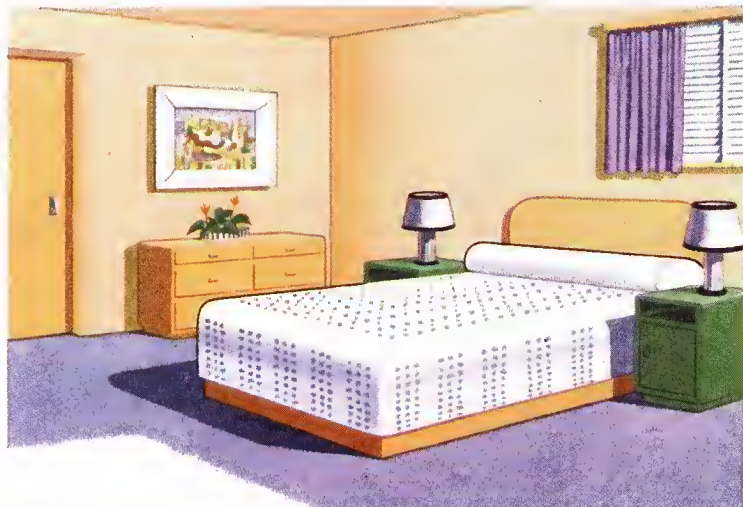
▲ Cool colors with a bright accent make this delightful bedroom. *Seafoam Green Satin Eggshell* for walls and woodwork; *Mission White* Wonsover for ceiling; *Vermilion Quick-Drying Enamel* as accent color on furniture.

A room for children, that they'll not outgrow, uses cheerful colors: *Pastel Yellow Nalthetic Eggshell Enamel* for easily-washed walls and woodwork; *Yellow Wonsover* for ceiling; *Delft Blue Quick-Drying Enamel* for furniture; *Linoleum Blue Quick-Drying Floor Enamel* for the floor. ▼



▼ If it's a baby's room and you want traditional pink and blue use this combination: *Powder Blue Satin Eggshell* for the walls; *Rose Pink Wonsover* for the ceiling; *White Interior Gloss Enamel* for the woodwork; *Baby Blue Quick-Drying Enamel* for the furniture; *Light Gray Quick-Drying Floor Enamel* for the floor.

Peach gives a warm, pleasant effect in the bedroom, jade green gives a smart accent: *California Peach* in "Dutch Boy" Wons-over for the walls and ceiling; *Peach* in Quick-Drying Enamel for the matching woodwork; *Jade Green* Quick-Drying Enamel as the accent color in the night tables.



Blue makes a smart bedroom for a girl, when accented with bright color. *Blue* Wonsover for walls; *Deepened Blue* Wonsover for panel back of bed; *Powder Blue* Satin Eggshell for woodwork; *Vermilion* Quick-Drying Enamel for accent color on furniture.





▲ A sunny dining room in light, bright colors. *Sunlight Yellow Satin Eggshell* for walls and woodwork; *Ivory Wonsover* for ceiling; *Emerald Green Quick-Drying Enamel* for back of cupboards; *Tile Red Quick-Drying Floor Enamel* makes a colorful floor.



Springtime colors make a gay dining room. *Mission White Wonsover* for wall and ceiling; *Deepened Yellow Wonsover* for side wall; *Shell White Quick-Drying Enamel* for woodwork; *Jade Green Quick-Drying Enamel* for accent color in cupboard.

Light walls and bright accents give this dining room a modern air. *Ivory Wonsover* for walls; *Bone Ivory Satin Eggshell* for matching woodwork; *Mandarin Red Quick-Drying Enamel* for back of cupboard.



(Continued from page 22)

above "Dutch Boy" paints offer an ideal surface for repainting. If old paint is in good condition it serves as a priming coat. First it should be washed with soap and water or cleaned with "Dutch Boy" Floor and Paint Cleaner—if highly glossy it should be lightly sanded. Cracks should be filled with patching plaster. (See page 56.) Sandpaper smooth, then prime these patches with a coat of paint and allow it to dry thoroughly. Scrape off loose or scaling paint. Kalsomine must be removed (see page 5) unless painting with Wonsover.

Don't paint new plaster walls until they have been given ample time to dry and season. This "seasoning" can be speeded up by the use of any approved neutralizing agent, such as zinc sulphate.

Don't repaint walls until they are thoroughly clean and free from grease, smoke, dirt, and—on previously painted walls—all loose or scaling paint.

Do paint walls by starting at the top, painting a section about three feet wide at a time.

Do remove old kalsomine (see page 5) before painting unless using Wonsover.

Don't use "Dutch Boy" Wonsover over glue size. If wall paper has been removed from a wall, be sure all glue size has been removed by washing with warm water before applying Wonsover.

Do work down, not across, and keep the edges of the freshly painted surface wet until the entire section is finished. (This avoids "lapping" which occurs if the edge is permitted to dry.)

Do keep a window open when you are painting to permit circulation of air.

Do always finish at a corner, door or window, so no streak is left.

Do "kill" any water stains on ceiling or walls before painting. (See page 57.)

Do paint ceilings first, then walls, before painting woodwork.

PAINTING CEILINGS

COLORS TO USE—You can do tricks with color when it comes to ceilings. A ceiling darker than the walls will make it appear lower—so if you have a ceiling too high you can use this trick. But remember all colors absorb light, so if you want more light in the room keep your ceiling light. A ceiling lighter than the walls appears higher. The cool colors, pale blues and greens, also give the effect of distance. And painting walls, woodwork and ceiling to match in a light color gives more spaciousness to a room.

PAINT TO USE—In rooms where ceilings do not need to be washed, "Dutch Boy" Wonsover makes an excellent finish. It covers and conceals so well that, over previously painted surfaces or wallpapers one coat is sufficient; and as painting ceilings is no child's play this is a consideration. "Dutch Boy" Flat Wall, Satin Eggshell and Nalthetic Eggshell are excellent ceiling finishes, particularly when they are the finish used on the walls. In rooms such as bathrooms and kitchens, which should be painted with one of the "Dutch Boy" Enamels, the same kind of finish is used on the ceiling, even though a contrasting color is selected. (On unpainted plaster a coat of "Dutch Boy" Wall Primer is needed before painting.)

HOW TO PAINT—(See Chapter II for general rules on painting, brushes, etc.) First be sure that you have a firm scaffolding on which to stand to reach the ceiling—one both steady and strong. Use the paint and the method which applies to your ceiling (see new plaster, repainted plaster, etc.). One coat, besides a priming coat, is usually sufficient for a ceiling. (Enamel or gloss finish will require 2 coats over the priming coat.)

Cover the floor and furniture which cannot be removed from the room.

Be sure the ceiling is clean. If it is merely dusty, wiping with a dry cloth or brushing is sufficient. If it is painted and has become soiled or greasy, clean the same as walls. (See page 41.)

In painting ceilings, the brush should never be dipped more than $\frac{1}{2}$ the length of the bristles. In this manner paint will not seep to the heel of the brush during the greater part of the job. Some beginners find that a hollow rubber ball, cut in half and inserted over the handle makes a good cup for catching paint and keeps it from running down the handle.

Beginning at a corner, paint a strip straight across the room the short way. Use a metal guide to keep the paint off the walls. Continue painting in strips until the ceiling is covered, blending the edges of the strips so that there are no marks. Painting a ceiling is one job that should be done without stopping. Don't start it until there is time to finish without stopping.

PAINTING OVER WALLPAPER

A room with wallpaper which has grown

faded and soiled or is dingy and dull in color can now have a beauty treatment and in a few hours become fresh, clean . . . sparkling with bright, gay color and ready to use again. This is possible with wonder-working Wonsover, "Dutch Boy's" oil-base, one-coat, flat wall paint. This paint is blended to cover wallpaper successfully in one coat and comes in bright pastels which make beautiful background colors. (See page 8 on "Tinting".)

Before beginning, read Chapter II on General Rules. See color section for suggestions on color schemes.

MATERIALS NEEDED will be those required for painting walls, and, in addition, wallpaper paste if the paper is loose in places. A roller may be used to apply Wonsover if you prefer.

PREPARING THE SURFACE—If walls are merely dusty wipe down with a clean, dry cloth. Remove any grease spots with a paint cleaner. Paste down loose pieces of wallpaper with wallpaper paste; slit blistered places and repaste flat. Fill holes or large cracks with patching plaster, sandpaper smooth, and spot-coat with Wonsover. Bad stains should be given a coat of Wonsover the day before painting.

WONSOVER sets dust free in a few hours, dries hard overnight, leaving no unpleasant after-odor. Often a room can be occupied in the evening, if painted in the morning. It has remarkable capacity to "hide" the old surface, and one coat is usually sufficient to conceal any type of wallpaper. It can also be used over old paint, wall board, old plaster or kalsomine. But it is a wall finish and *not* to be used on furniture.

PAINTING WITH WONSOVER—Follow the general rules for painting. Stir the paint thoroughly. Use a roller or as large a brush as you can work with easily. If the surface is porous or paint seems too thick to flow on easily, thin with a small amount of turpentine or Tex-Thin. Do not thin Wonsover before stirring thoroughly as vigorous mixing will often thin this type of paint sufficiently for easy application.

SPECIAL WALL FINISHES

Plain walls, in any of the "Dutch Boy" finishes, are always in good taste, and a particularly good choice when figured fabrics are used in drapes and furniture, or to form a background for pictures.

But there are a number of effects which can be obtained with paint when a more varied wall treatment is desired.

STIPPLED FINISH is a slightly rough, evenly pebbled surface, which can be given a two-tone effect by the use of a glaze. It is obtained by the use of "Dutch Boy" Stipple Coat, which comes in flat, eggshell, or gloss finish and is washable. To stipple either new or previously painted wall surfaces, start with one or two coats of "Dutch Boy" Wall Primer. Follow with Stipple Coat on which the pebbled effect is obtained by use of a stipple roller. While the stipple coat is still wet, the roller is drawn over the surface. The degree of stipple depends upon how long the

paint has been allowed to stand, comparatively dry surface producing a more distinctive stipple. A stippling brush may be used instead of the roller, striking the wet surface with the brush held at a right angle to the wall. The ends of the bristles pick up the paint and leave the pebble effect.

GLAZED OR ANTIQUE FINISH—This finish can be used to add a rich depth and softer tone to walls which have been stippled or painted with an eggshell finish, such as Satin Eggshell. The glaze is made by tinting "Dutch Boy" Flatting Oil with "Dutch Boy" Colors-in-Oil. Use Burnt Umber for a glazed ivory effect, Raw Umber for an antique white effect. Apply the glaze with a brush after the finishing coat is perfectly dry. While the glaze is still wet, wipe it lightly with a ball of clean cheesecloth removing sufficient glaze so that the two-tone effect you want remains. When thoroughly dry, glazes are washable.

STENCIL FINISH—Stencils may be used for a border or for making interesting all-over patterns. You can buy them ready to use, or make any pattern you desire. (For making stencils see page 11.) To apply the pattern use a short bristled brush, dip it lightly into the paint and press out most of the paint, then use the brush with a tapping, or stippling, motion. As many different colors may be used as the pattern calls for.

PAINTING INTERIOR WOODWORK

CHAPTER IX

THE COLORS for woodwork should be planned as part of the color scheme of

the room. Woodwork painted to match the walls will have a tendency to make

the room look larger. Nice details in a room, such as a pleasing mantle, an attractive bay window, can be made to stand out and become more important by being painted in white or a light color to contrast with walls. White woodwork is always an effective contrast to dark walls, but if there is much woodwork it may make the room look smaller and more "chopped up".

THE PAINT you choose will depend upon the use a room will get and the kind of finish you prefer—just as with walls. (See Chapter VIII.) When "Dutch Boy" paints, such as Satin Eggshell, Nalthetic Enamel or Interior Gloss Enamel are used on the walls the same paint can be used on the woodwork. Then walls and woodwork may be treated as one and painted at the same time. Nalthetic Enamels are offered in colors that are similar to the colors of Wonsover. These products may be used on wood trim and walls respectively to give an overall effect of the same color. Wonsover and Flat Wall Paint are not intended for woodwork. Quick Drying Enamel is also a good finish for woodwork when a highly glossy surface is desired. It dries in from 4 to 6 hours, withstands much washing and is especially good for such rooms as bathrooms and kitchens.

PAINTING NEW WOOD—Apply a priming coat of "Dutch Boy" Enamel Undercoat according to directions on the label. Then use two coats, applying a body coat next (thinned slightly), and the finishing coat of the paint as it comes from the can.

REPAINTING WOODWORK—If the old finish is badly marred and chipped it should be removed with paint and var-

nish remover. If there are only chipped spots these can be sanded down to smooth edges. These spots should be primed with the priming coat and sanded again.

The woodwork must be clean and free from wax, polish, grease and dirt. If wax has been used it should be removed with solvent. The woodwork should be thoroughly washed with soap and water or cleaned with a good paint cleaner. Sand lightly and apply one or two coats of the finishing paint.

METHOD OF PAINTING—(Read Chapter II and III for general rules of painting, selection of brushes, mixing paint, etc.)

Don't paint woodwork before walls—paint walls first, or—if the same finish is being used—paint walls and woodwork at the same time.

Don't fail to protect floors and furniture with cloths or newspaper.

Do remove all curtain rod and shade holders, plates around door knobs and light switches, drapery hold-backs and such things before beginning to paint. They can easily be screwed back when the job is finished. If nails or screws fit loosely put a little putty or plastic wood in the hole first.

Do begin with the windows, doors and upper trim when painting woodwork, painting the baseboards last.

Do use a handy metal guide or piece of stiff cardboard, held firmly against the wall, to keep the finish off the wall as you paint. Use it also on windows to keep the paint from the glass.

Do paint the sash of windows and the dividers of windows and French doors first, then the casings.

Do paint always from top to bottom on door frames and window casings—doing the top section first, then the sides.

Do paint the door casing before the door, then do the top panels of the door first.

SPECIAL FINISHES FOR WOODWORK—

For driftwood, bleached, pickled and other light finishes for woodwork see Chapter XII.

PAINTING PLYWOOD (VENEERED PANELING)—

If a finish showing the grain is desired plywood can be stained or "pickled" or bleached. (See pages 53, 54.) For a painted finish it is treated like painted woodwork. Joints between

plywood panels should be covered with a wood beading. However, if they are not, openings at the joints should be filled carefully with Joint Filler and smoothed evenly. Even when greatest care is taken in filling, such joints will not be permanently hidden because of the tendency of plywood to expand and contract. The plywood can then be painted with a first coat of "Dutch Boy" Wall Primer and finished with two coats of Flat Wall, Satin Eggshell, Interior Gloss Enamel or with the new Nalthetic Enamels—according to the room and finish desired. More than two coats may be needed to hide the grain of the wood. Wonsover is not recommended for plywood.

PINE, REDWOOD AND OTHER SOFTWOOD WALLS

can be given any of the finishes used for Plywood. First be sure that all knots are sealed against bleeding by covering with a coat of "Dutch Boy" Shellac.

FINISHING INTERIOR FLOORS

CHAPTER X

FINISHING NEW HARDWOOD FLOORS

(or new softwood floors when a natural wood finish is desired). Even after a floor is sanded with a sanding machine rough places and corners should be sanded with sandpaper wrapped around a handy-size block of wood. (Start with No. 1 sandpaper, then use No. 0 or 00.) Now the floor is ready to stain. Use "Dutch Boy" Oil Wood Stain in any one of the 5 floor colors. Even light oak finishes look better if stained.

After the stain is dry (about 5 hours) apply "Dutch Boy" Paste Wood Filler. After the filler has stood on the floor about ½ hour rub off all that will come off. Use coarse cloth, such as burlap, and rub *across* the grain of the wood. Let dry overnight, then sandpaper again—with the grain of the wood.

Now you have the choice of final finishes. You may finish with shellac and wax, or you may finish with var-

nish. Shellac dries more quickly and does not give as high a polish—it has a somewhat more natural, softer finish when waxed. Varnish is more durable—gives greater protection to the floor.

In using "Dutch Boy" Shellac, first stir thoroughly, then thin with at least 10% denatured alcohol for the first coat. Start in a corner of the room, keep the shellac thin and brush it in well. Stroke with the grain of the wood, proceed by covering stretches about two feet wide, the length of the room. When thoroughly dry, wax with "Dutch Boy" No-Rub Wax or "Dutch Boy" Paste Wax. If kept well polished with wax it will give satisfactory wear.

For a more durable finish use "Dutch Boy" Floor and Linoleum Varnish or "Dutch Boy" Versatile Spar Varnish. Both these varnishes are tough, long-wearing products. The Floor and Linoleum Varnish dries somewhat more slowly, but is the most durable finish you can put on your floors. For the first coat thin the varnish with about $\frac{1}{8}$ pure turpentine. Apply varnish to a small section at a time with the grain of the wood. As brush becomes empty, stroke lightly across grain of wood, then give just a "feather" touch in the original grain direction again. Don't rub or press in applying varnish—brush marks disappear as varnish levels itself. After the first coat is thoroughly dry (length of time varies with weather and conditions) sandpaper the floor well (with the grain of the wood) and putty up any nail holes or cracks, tinting the putty to the desired shade with "Dutch Boy" Color-in-Oil. The puttied holes should then be sandpapered, and all putty marks wiped away with a cloth. A second coat of varnish should be applied just as it comes from the can.

When the floor is thoroughly dry, protect the finish with "Dutch Boy" Wax.

REFINISHING HARDWOOD FLOORS—

If you want the floor to look new, completely remove the old finish, using paint and varnish remover, Double X Floor Cleaner, or a similar product. The Double X type of cleaner is used with water, so the floor must have time to dry thoroughly after it is used. Varnish remover softens the varnish which must then be scraped off with a wide scraping tool. Medium coarse steel wool and coarse cloths will also be needed. Wipe away *every trace* of the varnish remover with clean rags, then go over the surface with rags soaked in turpentine and wipe dry with dry cloths, so that no trace of remover remains to soften the new varnish.

If there are conspicuous spots or stains, or if you want the entire floor a lighter color, bleach with hot solution of Oxalic crystals dissolved in boiling water. Rinse the floor with clear water; when completely dry sandpaper smooth.

The floor can now be finished in any manner that a new floor is finished. But if Oxalic Acid or the Double X type of cleaner has been used the floor must be shellacked (after being stained) before varnish is used, to protect the varnish from the action of chemicals in this type of cleaner.

If floor is not in bad condition the finish can be renewed with one or two coats of Floor and Linoleum Varnish or Versatile Spar Varnish. First clean thoroughly with "Dutch Boy" Floor and Paint Cleaner.

Don't neglect the floor under radiators. Loosen radiators so they may be turned at right angles to the wall.

Don't sandpaper floors against the grain of the wood—always go with the grain.

Don't apply any finish to an old floor until all traces of wax have been removed with solvent. Paint and varnish will not adhere to wax.

Don't apply varnish cold or in a cold room. It should be the same temperature as the room—about 70° is best.

Do wipe up all traces of dust or lint with a clean, lintless cloth dampened with turpentine before beginning to varnish or shellac, and between coats.

FINISHING SOFTWOOD FLOORS

The shellac-and-wax finish is not sufficient protection for softwood floors. But there are two other types of natural wood finishes which are very satisfactory for new softwood floors.

STAIN FINISH—Stain the floor to the desired color with "Dutch Boy" Oil Wood Stain. When this is dry, sand the floor smooth and apply two coats of a "Dutch Boy" floor varnish. Finish with "Dutch Boy" Wax.

If lighter or different stain colors are wanted, mix "Dutch Boy" Colors-in-Oil in turpentine, adding the color to the turpentine until the desired depth of color is obtained. Test on a board of the same kind as the floor. Apply the stain with a brush, let stand about 20 minutes and wipe with clean rags. When you are sure you have the shade you want, go ahead with the floor. Let the stain dry about 6 hours, then finish with varnish and wax as above.

OIL AND WAX FINISH—Make sure that the new floor is smoothly sanded and clean, then apply boiled linseed oil. (If the oil is heated by putting the

container of oil in boiling water until hot, the oil will penetrate and dry more quickly.) Let dry for several days, or until all stickiness has disappeared. Then apply a coat of "Dutch Boy" No-Rub Wax. After this is dry apply a second coat of wax (either No-Rub or Paste) and polish to a gloss. If this floor is kept well protected with wax it will wear well without requiring refinishing. While not as well protected as with a varnish finish, it does not mar easily and has a natural, light color—like hardwood. *It should be noted*, however, that this finish precludes easy refinishing by any other method, since other finishes cannot be applied over wax, and it is extremely difficult to remove all traces of wax when applied directly over linseed oil.

VARNISH STAIN FINISH may be used on old stained softwood floors. "Dutch Boy" varnish stains come in a variety of wood colors and may be applied to give color and protection in one application, when a quick finish is desired.

HARDWOOD FINISH FOR PAINTED SOFTWOOD FLOORS—Paint is the easiest, most colorful finish to give previously painted or varnished softwood floors. However, they may be finished to resemble hardwood, (see page 46), by using "Dutch Boy" Ground Color and "Dutch Boy" Graining Compound before the varnish is applied. Prepare the floor as for repainting (see below), then give two coats of ground color, applied as directed. When it is dry, apply the graining compound and while it is still wet use a graining comb or roller—drawing it through the wet compound to make the wood grain design. When the floor is dry give it two coats of "Dutch Boy" Varnish, as with new floors.

PAINTING FLOORS—Gay, bright-colored floors can be an interesting part of the color scheme for any room. And thanks to "Dutch Boy" floor paints they're as practical as they are beautiful—and one of the easiest of floor finishes to obtain. Paint can be successfully applied on almost any floor—be it wood, linoleum or cement. It is easy to apply, dries quickly and is remarkably durable.

PAINTING NEW WOOD FLOORS—Use "Dutch Boy" Quick-Drying Floor Enamel. It comes in practical, attractive floor colors and is "blended" to withstand hard usage. If more varied colors are wanted intermix these shades, or lighten any shade with white. Thin the first, or priming coat, with 25% turpentine. When it is dry, fill all crevices and nail holes with plastic wood, putty or crack filler; sandpaper smooth. Apply one or two coats of enamel, permitting each coat to dry thoroughly. A coat of "Dutch Boy" Floor and Linoleum Varnish may be applied over the enamel to further improve its durability.

Don't rub or brush hard in applying enamel. Use a "flowing" stroke as with varnish. (See page 46.) Enamel levels itself, but should be applied in thin, even coats.

REPAINTING WOOD FLOORS—Old paint or varnish must be in good condition in order to paint over it. If there is any doubt remove it completely by using *paint and varnish remover*, as with hardwood floors. (See page 46.) Fill cracks and seams (as with new floors, see above). Apply two coats of "Dutch Boy" Quick-Drying Floor Enamel, sufficiently thin so that they will flow on evenly and smoothly. Let dry thoroughly between coats.

PAINTING LINOLEUM—Old linoleum can be restored to new beauty with paint. Use "Dutch Boy" Quick-Drying Floor Enamel and apply one or two coats. First be sure all wax has been removed with Tex-Thin and that floor is absolutely clean and dry. Then paint as a wood floor.

PAINTING CEMENT AND CONCRETE FLOORS—In installing concrete or cement floors provision must be made for ventilation or the floor cannot be painted successfully. Neither concrete nor cement should be painted for about a year after laying, as free lime in the cement remains active. And since unpainted cement absorbs moisture one must be doubly sure that it is thoroughly dry before attempting to paint.

Test for dryness by laying a piece of linoleum on the floor and allowing it to remain overnight—if there is moisture beneath it the floor cannot successfully be painted. Or test by painting a small section. After 48 hours if the paint remains soft or sticky it is useless to try to paint the floor.

Prepare the cement floor as other floors. If it is being repainted be sure it is clean, smooth and dry. Remove any grease or wax with solvent, remove scaling paint and touch up spots with a priming coat. Fill cracks with a waterproof patching compound.

Paint as a wood floor, with "Dutch Boy" Quick-Drying Floor Enamel—using only two coats, the first thinned slightly, the second as it comes from the can.

UPKEEP OF FLOORS—All floors, whether painted, varnished, or shellacked, will wear better and look better

if protected with wax. After the finish is thoroughly dry and before it is used, give the floor a coat of "Dutch Boy" No-Ruh Wax. It dries to a soft, anti-slip lustre; polishes to a gleaming gloss. Clean soiled floors with "Dutch Boy" Floor and Paint Cleaner before rewaxing.

PRINTED LINOLEUM—Wash with soap and water. When dry apply one or two

coats of "Dutch Boy" Floor and Linoleum Varnish.

INLAID LINOLEUM—Protect inlaid linoleum with wax, or with the more permanent protection of lacquer. This gives a hard, glossy surface as easy to wash as a china plate. First be sure that the floor is clean and free from wax (remove with solvent). Then give two coats of "Dutch Boy" Water-White Linoleum Lacquer.

FINISHING FURNITURE

CHAPTER XI

Colorful coffee tables, bright bookcases, gay breakfast sets—it's fun to paint them with "Dutch Boy" Enamels. The modern bleached and "pickled" finishes which show the beauty of the wood, as well as the traditional stained and varnished finishes, may also be obtained with "Dutch Boy" products. It's good taste to mix furniture—use a few painted pieces to give bright accent notes in your color scheme. It's good fun to decorate painted pieces with peasant type of designs—and a little work can produce most effective results. Discover what a profitable hobby finishing or refinishing furniture can be!

colorful paint. (See color section for suggestions.) Follow the same procedure as for painting woodwork. First sandpaper smooth and wipe dust-free with a cloth dampened with turpentine. Apply a priming coat of "Dutch Boy" Enamel Undercoat. Places subject to hard wear, such as table tops and chair seats, should be given an extra undercoat to build up a durable surface. The second coat is a body coat, made by mixing equal parts of the undercoat and the finish coat (see below). When this is dry, sandpaper lightly, wipe dust-free and apply the finishing coat just as it comes from the can.

PAINTED FINISHES

PAINTING NEW WOOD—Simple unpainted pieces, available at modest prices, can be made into smart, attractive furniture—by the clever use of

PAINT TO USE

The "Dutch Boy" paint you use will depend upon the finish you desire, the color you wish, the type of furniture you are painting.

"Dutch Boy" QUICK-DRYING ENAMEL is ideal for painting furniture because it flows on evenly and easily, dries quickly to a glossy, durable finish. It comes in bright, attractive colors and you can get a wide range of new and different colors by combining these colors or tinting the white and light shades with "Dutch Boy" Color-in-Oil. (See pages 7, 8, 9 for instructions on tinting.)

NALTHETIC GLOSS ENAMEL is designed for walls and woodwork, but may be used for furniture with excellent effect, especially when the furniture is built-in and should be painted to match the walls. An extra coat on furniture which gets hard usage is recommended.

NALCO SYNTHETIC FINISH is particularly good for metal furniture.

"Dutch Boy" SASH AND TRIM COLORS may be used for any outdoor furniture, such as garden furniture. However, a longer drying time must be allowed than for the interior enamels.

"Dutch Boy" Wonsover or Wall Paints are *not* intended for furniture and should not be used on it.

REPAINTING FURNITURE—Furniture which has been painted or varnished and is in fairly good condition need only be washed thoroughly or cleaned with solvent to remove all traces of grease, dirt, wax or polish. Sandpaper with No. 00 sandpaper to remove the gloss and level any rough spots. Chipped or peeling spots should be carefully sanded so that the edges leave no ridges and then "spot enameled" until spots are level with the

rest of the surface. Sandpaper again, wipe clean with a lintless cloth dampened with turpentine. If the old finish is badly chipped and marred, it should be removed entirely with paint and varnish remover (as hardwood floors, page 46). Deep scratches or gouges should be built up with plastic wood (see page 10) and sanded smooth. You can then paint the furniture exactly as if it were new wood.

IF THE OLD FINISH WAS STAINED MAHOGANY, the stain is likely to "bleed" through and discolor paint. To prevent this, clean the surface, sand off the gloss and apply a coat of "Dutch Boy" Shellac to seal the surface. In about 2 hours, sandpaper lightly, wipe up the dust and then proceed with painting.

STAIN AND VARNISH FINISHES FOR FURNITURE

NEW WOOD—New, unpainted pieces may be given a stained and varnished finish if desired. Proceed exactly as for new hardwood or softwood floors. (See pages 46, 47.) These unpainted pieces are usually made of softwood, and should be treated like softwood floors. As with floors, the varnish finish is more durable than the shellac-and-wax finish.

A SOFT, SATINY FINISH resembling a hand-rubbed finish may be given furniture by applying a coat of "Dutch Boy" 4-Hour Eggshell Varnish over "Dutch Boy" Versatile Spar Varnish. First sandpaper lightly to remove the gloss.

REVARNISHING FURNITURE—If the old finish is in fairly good condition all that is needed is to clean it thoroughly (as instructions above), sandpaper the old finish to remove gloss and varnish with "Dutch Boy" Versatile Spar Varnish—or "Dutch Boy" Varnish Stain may be used if a darker color is needed to cover marred surfaces.

PAINTING OR REPAINTING REED AND WICKER FURNITURE is not a difficult trick and will be a job you're proud of if you are careful. Wash new wicker with a sal soda solution to remove the oil that it is treated with. Wash painted or varnished wicker with a brush and hot soapsuds—scrubbing to remove every trace of dust and dirt. Dry thoroughly and then paint with a spray gun. The electric ones are fine—if you can borrow or rent one, but the home-type spray gun used for insecticides will work well—if you're sure every trace of solution used in it is removed and it is clean and dry. Use "Dutch Boy" Quick-Drying Enamel thinned to "spraying" consistency with turpentine. (This is very thin, almost watery—about equal portions of enamel and turpentine.) Spray thoroughly, tipping the furniture upside down first, and make sure that it is covered in all cracks. Several coats will be required, each one thoroughly dry before applying the next.

PAINTING GARDEN FURNITURE—Paint gives garden furniture not only a gay, colorful appearance, but necessary protection. It is important to keep garden furniture well painted if it is not to

suffer from exposure. Paint it during the winter months, so that it is ready for use as soon as good weather arrives! If it is *wood*, *fiber*, or *wicker* use the same methods as for interior furniture.

METAL FURNITURE which is rusted from exposure must be scraped and sandpapered, so that all loose paint and rust is removed, down to the bare, smooth metal. The bare places then should be painted with "Dutch Boy" Quick-Drying Red Lead (see page 16). When this is dry, the furniture may be painted with any of the "Dutch Boy" paints recommended above. "Dutch Boy" Sash and Trim Colors are particularly good for garden furniture because this paint is made to withstand outdoor exposure.

Do work in a well lighted, ample working space.

Do first cover the floor with newspapers to catch dust and paint drops.

Do apply enamel, like varnish, with a "flowing" stroke, brushing lightly. Enamel smooths out and levels itself.

Do keep a clean, lintless cloth handy and saturate it with turpentine to wipe up any drops of enamel that drip on unpainted surfaces, and to wipe edges when applying trim colors.

Do pick up any "runs" or drips and smooth out thick places quickly with an empty brush.

Do when painting chairs and tables, tip the pieces upside down on a table

and paint legs first, starting at their "feet" and brushing downward. Then tip over and paint other sections.

DECORATING FURNITURE

Decorated furniture is part of the art of almost every country. The finest artists of France did delicate, lovely decorations on pieces which have become museum masterpieces. In England, chests were sent all the way to China to be decorated—a round trip which took two years! The peasants of Sweden, Russia, Norway and other countries occupy themselves during the long winters by painting gay decorations, so that even humble homes have beautifully painted furniture. In this country we probably know best the types of furniture decoration done by the Mexicans and by our own early Pennsylvania Dutch—very different in feeling, but equally attractive.

It is not necessary to have artistic talent to decorate furniture successfully—it can be done, as the European peasants do, just for fun! If you've no experience in mixing colors or creating designs there are several ways you can copy them. Study peasant designs and you will notice that much of their charm comes from the fact that they are done freely and joyously—there is no feeling that it is necessary to make them just so, to repeat a design exactly. If you can get this feeling—then it's fun to paint and decorate—you can either originate designs of your own, or look at those done by others and copy or adapt them in a freehand manner. Anything may suggest a design to you—the pattern on a box, the figures in a print or chintz.

If you've not this much confidence,

then buy the designs which are sold like embroidery transfer designs. These are copies or adaptations of Early Pennsylvania Dutch or other peasant designs. They can be traced with carbon paper on furniture or they can be copied freehand. Remember it is not necessary to get them exact—the freehand, hand-done look comes from not working too exactly, from expressing yourself.

METHOD OF PAINTING—First paint new or old furniture just as directed above. You need not sandpaper so carefully for surface roughness becomes part of effect when an antique glaze is used.

MIXING COLORS—Peasant artists usually work with only a few bright, clear colors—red, green, yellow and blue. It is possible to mix all other colors from the three primary colors—red, yellow and blue. If you enjoy mixing colors get "Dutch Boy" Color-in-Oil in Chrome Yellow medium, Bulletin Red, Prussian Blue and Burnt Umber. You can mix practically every hue and shade you want from these four. But it is easier to buy a wider range of colors-in-oil and do less mixing. (See Tinting Paint and Mixing Colors, pages 7, 8, 9.)

Get a small can of white "Dutch Boy" Quick-Drying Enamel and use this as a base. Use small containers, such as the lids of mayonnaise jars to mix colors in. You will need a lot of these. Put a little white enamel in a lid, thin with a few drops of turpentine, add some of the color-in-oil, a little at a time, until you get the color you want. A good way is to mix all of the colors you will want for your design and finish one section of the design at a time.

Use artists' sable brushes for oil—one in size 4 or 5 and a smaller one in about size 2 are all you really need, but a little experimentation will show you which you like to work with best.

Keep turpentine handy—to thin your paints and to clean your brushes, also a clean cloth on which to wipe the brushes.

AN ANTIQUE GLAZE may be applied when the design is finished and thoroughly dry. This blends and softens the colors and gives a mellow effect of age. The "antiquing" can be done with "Dutch Boy" Antique Glaze or with Burnt Umber color-in-oil mixed in turpentine. It should be applied very thin,

with a brush, allowed to stand for a few minutes and then wiped with a clean cloth until just the effect you want remains. If it is too heavy, wipe with a cloth dampened with turpentine. If you wipe off too much, apply the stain again. Enough should be left on to remain in the crevices and corners and give the whole piece a softened, aged look. This finish can also be applied in the same way to woodwork.

PROTECT the entire piece, after the glaze has thoroughly dried, with "Dutch Boy" Versatile Spar Varnish and then with "Dutch Boy" 4-Hour Eggshell Varnish to give it a hand-rubbed look. Or rub down the first varnish with very fine steel wool and then wax and polish.

SPECIAL LIGHT FINISHES FOR WOODWORK,

PANELING AND FURNITURE

CHAPTER XII

With the use of lighter, brighter colors inside our homes there has come a demand for lighter furniture and woodwork finishes. Terms for these finishes have been loosely used; "pickled" for both bleached and silver gray finishes, "blond" for any light finish.

BLEACHED FINISHES are those in which the wood is first lightened by the use

of a chemical bleach. This may be done to either new wood or wood which has been previously stained or varnished. The bleached wood may then be finished in several ways. "Pickling" is rubbing light paint into the wood, without covering the grain.

TO BLEACH OLD WOOD it is first necessary to remove every trace of the old

finish with paint and varnish remover. (See instructions for hardwood floors, page 46.) If there are any grease or oil spots they should be thoroughly washed with benzine or alcohol.

BLEACHES TO USE—Different woods respond differently to chemical bleaches. Oxalic acid is one of the best known bleaching agents and is particularly successful on oak, chestnut, ash and similar woods. To make this bleach simply dissolve a half pound of oxalic acid crystals in a half gallon of hot water. Apply while hot with an old brush and let dry. If the wood is not sufficiently lightened use one or two additional applications. Then wash the surface thoroughly with clear hot water.

On some woods, such as walnut, maple, cherry and gum, commercial bleaches in which sodium hypochlorite is the bleaching agent (laundry bleaches) will be more effective. This bleach should be used full strength, as it comes from the bottle. This bleach is also effective in removing ink, indelible pencil and rubber stamp marks on wood.

If woods are still not sufficiently light in color, the above bleaches may be followed by an application of hydrogen peroxide (bleaching strength). This is effective in the most stubborn cases.

Be sure to remove the bleaching chemical after each operation, by repeated rinsing with clear, fresh water.

As bleaching raises the grain, bleached wood should be sandpapered smooth. It may then be finished with "Dutch Boy" Shellac or Varnish or it may be

further lightened by rubbing in "Dutch Boy" Enamel Undercoat as described below. This is usually called "pickling".

"PICKLED" FINISHES are particularly effective on open-grained woods, which have checks and depressed portions where the paint can anchor—such as oak, chestnut and ash. But Enamel Undercoat can be rubbed into new, softwoods, such as pine and redwood to keep the wood from darkening or growing yellow with exposure to sunlight. This treatment is particularly effective on knotty pine paneling, woodwork, and furniture.

Use "Dutch Boy" Enamel Undercoat in white or any desired light color, thinned with turpentine according to amount of lightness desired. Apply it across the grain of the wood, allowing it to dry slightly, then rub across the grain with a coarse cloth or fairly stiff piece of felt. If the wood is not sufficiently light repeat the application, allowing the paint to dry somewhat longer.

This produces a silver-gray "driftwood" finish on the coarse-grained hardwoods and dark softwoods such as redwood, and a permanently light finish on the light softwoods such as knotty pine.

Bleached or pickled woods should then be finished with one coat of Versatile Spar Varnish, thinned about 25% with turpentine, followed by a second coat of the same varnish if a high gloss is desired. For a semi-gloss use "Dutch Boy" 4-Hour Eggshell Varnish and for a very dull hand-rubbed effect, use "Dutch Boy" Dull-Sheen Varnish for the second coat.

PAINTING BOATS, CANOES AND PLEASURE CRAFT

CHAPTER XIII

Whatever type of craft you have to paint—from a canoe to a sea-going yacht—you'll find handsome colors and outstanding durability in "Dutch Boy" Nalco Marine and Yacht Finishes. This synthetic-type line of finishes has been formulated to give the last word in protection to pleasure craft of all sizes—motor cruisers, power boats and yachts. They are "blended" scientifically to hold their bright gloss and clear colors, to resist wear and abrasion, to defy damage from the elements. They are easy and economical to use and dry quickly.

They are made in the standard marine colors, most in demand for all kinds of craft. Scientifically correct formulation and selection of pigments create special characteristics in the paint recommended for various surfaces on ship-board.

Mast, Hull and Topside Finishes are made for exterior surfaces above the water line where the wear is particularly severe because of exposure to sun and the elements, temperature changes and use.

Deck Paints are tough, wear-and-weather-resistant finishes for steel, wood or canvas-covered decks.

Boot-Topping is made to meet the changing exposures between wind and

water, friction of the water at cruising speed and abrasion at dockside.

Smokestack Finishes provide high gloss and color retention for stacks and funnels under conditions of extreme exposure and high temperatures.

Nalco Marine Spar Varnish provides an attractive high gloss for use on natural wood or over painted surfaces. It stands up under heat and cold, fresh and salt water and rough usage.

Interior Cabin Finishes come in attractive colors for interior surfaces in a choice of gloss or eggshell sheens, both of which withstand frequent washing without damage to sheen or color. They cover well and dry quickly.

Engine Enamels protect metal surfaces and stand up under moderate temperatures without checking. They resist the effects of gasoline, oil, water and abrasion to an unusual degree because of their synthetic vehicle.

Signal Enamels for use on side-light screens, ventilators and similar surfaces, will retain their bright colors and high gloss.

Quick-Drying Red Lead is unequaled as a rust-inhibitive primer in the marine field.

MISCELLANEOUS PAINTING JOBS

CHAPTER XIV

Refinishing Automobiles—Touch-up refinishing can be successfully done with "Dutch Boy" Nalco Synthetic Finish, which is available in popular automobile colors. First clean the car thoroughly to remove all wax, polish, grease, dirt, rust or scale, and sandpaper to a smooth surface. Then apply one or two coats of Nalco Undercoat (thinned one-third with Nalco Reducer) and finish with one coat of the Nalco Synthetic Finish, applied according to directions on the container.

When a complete refinishing job is wanted it is wiser to have the work done by an expert auto finisher. He will be glad to use "Dutch Boy" Instanto Automotive Finish, if you specify it. Instanto is an improved type of spray finish, available in attractive, modern colors, which gives a hard, long-lasting surface.

Painting Garbage Cans—Kitchen and outside garbage cans are more attractive and easier to clean if painted. Kitchen cans can be painted with "Dutch Boy" Quick-Drying Enamel in a color to go with the color scheme. Exterior garbage cans can be painted with Exterior House Paint, Sash and Trim Colors or Exterior Utility Paste, for durable finishes which can be hosed off and will withstand weather. New garbage cans should first be treated with Solfo Metallic Coating and rinsed with clear water before painting. A good idea is to paint the inside with "Dutch Boy" Red Lead to prevent rusting and stop corrosive action. A coat of whatever paint you are using

on the outside may be put over this.

Painting Garden Tools and Lawn Mowers—Paint garden tools in gay, bright colors—like yellow or red—and they'll be easier to find in the garden! Protected with paint they'll last longer, too. Use Nalco Synthetic Finish or Farm and Implement Enamel.

Painting Canvas Decks—Scrub the canvas thoroughly clean, allow it to dry and then apply two coats of "Dutch Boy" Porch and Deck Paint.

Painting Bicycles—Follow the same procedure as for automobiles. "Dutch Boy" Quick-Drying Enamel is also an excellent finish for bicycles.

Painting Refrigerators—Touch-up worn places on your enamel refrigerator with "Dutch Boy" Drainboard Enamel, or "Dutch Boy" Quick-Drying Enamel in white. Old wooden refrigerators can be finished on the outside in either paint or varnish, like any other piece of furniture. The interiors of refrigerators require a finish which will not give off an odor to taint food. Use "Dutch Boy" Odorless White Enamel.

Painting Toys—Paint in the same way as furniture, using "Dutch Boy" Quick-Drying Enamel in any of the gay, bright colors.

MISCELLANEOUS INTERIOR PAINTING JOBS

Repairing Cracks and Damage in Plaster—Before painting, all cracks and damaged places—large and small—should be repaired with Jellite Patching

Plaster. To repair shallow surface cracks mix the patching plaster with water to a fairly stiff brushing consistency and apply with a brush. Before the plaster dries, smooth the surface by rubbing across the cracks (not with them). Slight irregularities may be sandpapered smooth when the plaster is thoroughly dry.

To repair larger cracks be sure the crack or hole is wide enough to hold the plaster. Enlarge it, if necessary, by cutting in the form of an inverted V, scraping the plaster out, so that the opening is narrower than hole beneath, yet wide enough to force the plaster in. Brush out loose particles and thoroughly wet the surface in and around the crack with water. Mix the patching plaster with water according to directions and press it well into the cracks, while the surface is still wet. Smooth off level with the wall and sandpaper when dry if necessary.

Killing Water Stains in Walls or Ceiling—First correct the defect which caused the leak and let the wall or ceiling dry thoroughly. Then apply a prepared stain killer. When this is thoroughly dry any desired finish may be applied.

Painting Light Fixtures—Painting unpleasing or old-fashioned light fixtures will make them less conspicuous and give your room a more modern air. Use "Dutch Boy" Quick-Drying Enamel if you wish a high-gloss surface; use Satin Eggshell for a softer finish or match the ceiling or woodwork. Bronze Powders are also decorative and easy to use in refinishing fixtures.

Painting Brick Fireplaces—Painting the fireplace to match the walls or woodwork will make it less conspicuous and often is more in harmony with

the decorative plan of the room. Before painting brush the brick thoroughly clean. Paint the face of the fireplace only. Do not light a fire for at least twenty-four hours after painting. "Dutch Boy" Nalthetic Enamel makes an ideal finish for fireplace brick, because it will withstand repeated washing. Use it in gloss or eggshell finish, in colors to match the walls or woodwork.

Refinishing Radiators and Registers—Clean off all rust, dust and grease. Use "Dutch Boy" Nalco Synthetic Finish or "Dutch Boy" Quick-Drying Enamel in colors to match or harmonize with the walls. Follow the directions for painting metal garden furniture. (See page 51.) Bronze Powders, which come in various shades, may also be used for radiators.

Painting Drainboards—For a pure white finish on wood, metal or composition drainboards use "Dutch Boy" Drainboard Enamel. It is inexpensive and will resist hot and cold water. Use thin coats, well brushed out and allow ample drying time between coats. Natural wood drainboards may also be finished with two or three coats of "Dutch Boy" Versatile Spar Varnish which forms a tough, elastic film, resistant to hot and cold water.

Refinishing Toilet Seats—It is important to remove the gloss of the old finish with sandpaper. Apply several coats of "Dutch Boy" Quick-Drying Enamel, allowing each coat to dry thoroughly.

Making Basement Steps Safer—White paint on the last step of basement or other dark stairs will show up even at night and is a worth-while safety device. Use "Dutch Boy" Quick-Drying Floor Enamel in white.

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"DUTCH BOY" PRODUCTS SUMMARY

FOR EXTERIOR SURFACES

Exterior House Paint—Long-wearing, weather-resisting paint in a wide range of beautiful, modern colors. The best possible paint for exterior wood.

Stucco and Concrete Paint—The right paint for exterior stucco, concrete and brick surfaces—weatherproofs and beautifies. Comes in attractive, light colors.

Sash and Trim Colors—Wide range of weather-resisting, non-fading colors, to use in accenting and styling your house—on trim, shutters and doors. Good for garden furniture.

Porch and Deck Paint—A tough paint made to withstand weather and wear on outdoor porches, steps and sun-decks. Comes in pleasing, practical shades.

Exterior Utility Paste—Can be used as a paint or stain. An economical, practical finish, in good colors, especially for rough lumber surfaces, such as cabins, sheds, barns, fences and shingle roofs.

Shingle Stain—A protecting stain, in attractive roof colors, designed for coloring shingles and shakes and for use on rough lumber. Penetrates and weatherproofs.

Spanish Roof Blue—A roof paint, in a popular, beautiful, deep blue color,

for shingled roofs. Gives long-lasting protection.

Marine and Yacht Finishes—A complete line of paints for boats and pleasure craft. Tough and durable, weather and water resistant. Smart marine colors.

Farm and Implement Enamel—Durable, weather-resistant enamel for use on trucks, tractors, trailers and farm equipment. Bright colors, to match those used by manufacturers, give protection and visibility.

Fume-and-Mildew-Resisting White—For greater protection against damage to paint from fumes, smoke and mildew. For use in the proximity of industrial plants, tidelands or in regions of frequent fog and unusual humidity.

FOR INTERIOR SURFACES

Interior Gloss Enamel—A glossy enamel that dries to a hard, durable finish. Designed for walls and woodwork subjected to much washing. Perfect for bathrooms and kitchens. Comes in light, modern wall colors.

Quick-Drying Enamel—Dries in a few hours. Brushes out easily, gives a highly glossy, easily washed finish. Especially good for furniture, toys, woodwork. Comes in a good range of light and bright colors.

Drainboard Enamel—Tough and water-resistant white enamel which dries quickly and withstands extreme wear.

Oil Wood Stains—A choice of natural wood colors in a stain designed to be applied to unfinished wood before varnishing.

Nalthetic Enamels—The last word in beauty and durability, these new "synthetic" resin enamels come in light pastel colors in two sheens—gloss and eggshell. Their beauty defies hard wear, repeated washing, exposure to heat and moisture.

Flat Wall Paint—A soft finish, with a faint sheen, for living room, dining room or bedroom walls. Easily washed, but will not withstand repeated washing and exposure to moisture as well as the enamels. Comes in beautiful wall colors.

Wonsover—A one-coat, quick-drying, oil-base, flat paint with remarkable hiding qualities, to apply over paint, wall-paper or kalsomine. For walls and ceilings only. Can be washed. Comes in smart, modern wall colors.

Stipple Coat—To be applied over old or new plaster walls to give a slightly rough, pebbled texture by stippling. Easily washed and very durable. Comes in popular wall colors.

Quick-Drying Floor Enamel—A tough, long-wearing finish for interior wooden floors. Easy to apply, dries in a few hours. Comes in neutral shades and pleasing colors.

Satin Eggshell—A lovely, durable, semi-gloss finish which will withstand repeated washing. The most popular of all finishes for walls and woodwork where a satiny sheen (not a high gloss) is desired.

FOR PRIMING AND UNDERCOATS

No. 25 Exterior Wood Primer—For use on exterior wood surfaces, as a priming coat, especially as a foundation for Exterior House Paint when a two-coat job is desired.

No. 35 Stucco and Concrete Primer—Seals and prepares stucco, concrete and brick for finish coat of Stucco and Concrete Paint.

Wall Primer—For use on interior walls. Effectively seals porous surfaces such as plaster. Use as first coat when using such finishes as Flat Wall Paint.

Enamel Undercoat—Makes a perfect foundation coat on walls and woodwork when enamels or Satin Eggshell are to be used for finishing coats.

Red Lead—Use on metal surfaces to prevent rust formation and as a foundation for finish coats such as Sash and Trim Color or Implement Enamel.

VARNISHES

Exterior Spar Varnish—A clear, glossy finish for exterior surfaces which must withstand moisture and exposure. Particularly adapted to such uses as finishing front doors and porch ceilings.

Versatile Spar Varnish—A tough, long-lasting, glossy varnish for all purposes. Used for floors, woodwork and furniture. Extremely durable. Use over Oil Wood Stain on new woods for a natural finish. Dries rapidly.

Floor and Linoleum Varnish—The most durable, clear finish that can be put on floors. Use it over Floor Enamel for additional protection, or over natural wood finishes. Dries to a high gloss overnight.

4-Hour Eggshell Varnish—A semi-gloss finish for fine woodwork and furniture when a hand-rubbed finish is desired. Not as tough as high sheen varnish, but may be applied over a gloss varnish for a softer effect. Dries in 4 hours.

Dull-Sheen Varnish—Gives a soft, dull finish, resembling a waxed or hand rubbed effect. Not a tough varnish, but may be used over tough, glossy varnishes to give a flat finish.

Varnish Stain—A varnish containing stain. Comes in a variety of wood colors for use on interior wood or furniture when it is desired to give color and protecting gloss in one application.

MISCELLANEOUS PRODUCTS

Colors-in-Oil—Pure, concentrated colors, to be used in tinting paint and composing new or deeper colors. A complete range of colors of high tinting strength.

Floor and Paint Cleaner—An efficient, economical cleaner for hardwood floors and painted surfaces.

No-Rub Wax—A superior liquid wax, anti-slip and washable. Flows evenly and dries quickly to a hard surface, easy to dust.

Antique Glaze—Used for giving a mellow, aged finish to furniture or woodwork. Can be applied to furniture, woodwork or walls over a painted finish.

Bascoseal—Comes in liquid or plastic form, in black or white. For waterproofing shingle or paper roofs, for patching worn roofs and gutters; for repairing cracks in stucco and cement.

Shellac—A clear, quick-drying finish for floors and woodwork. Used for sealing knots and covering stains which might "bleed". Not as durable as varnish, but may be used to seal the surface before applying other finishes.

Nalco Synthetic Finish—A high-gloss, synthetic-type enamel of outstanding wear and weather resistance. Can be used on exterior surfaces of wood or metal. Particularly adapted for metal furniture, automobiles, farm equipment and machinery. Available in attractive colors.

Instanto Automotive Finish—For professional use when a complete repainting job is required. In popular automobile colors.



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